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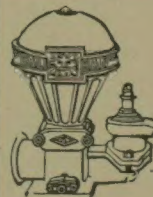
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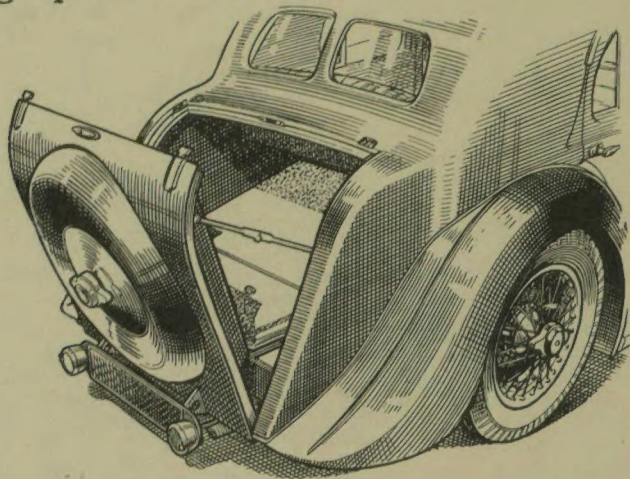




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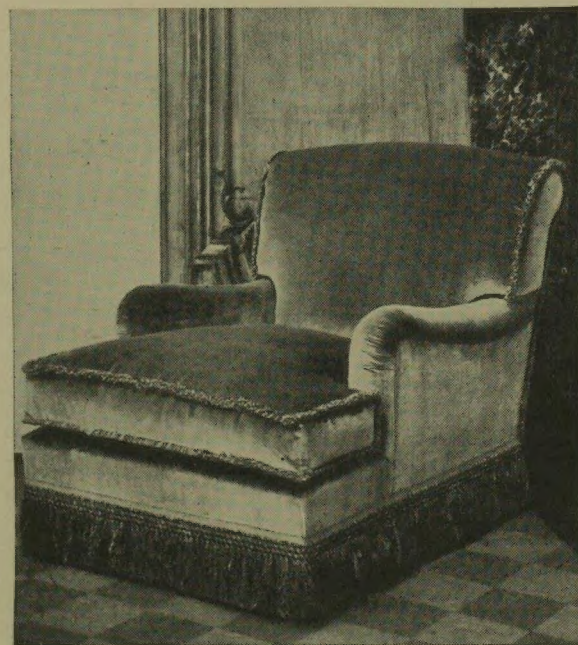


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SATURDAY, MARCH 7, 1936.



THE KING'S FIRST BROADCAST MESSAGE TO HIS PEOPLE SINCE HIS ACCESSION: HIS MAJESTY IN THE B.B.C. STUDIO FROM WHICH HIS VOICE REACHED MILLIONS OF LISTENERS THROUGHOUT THE EMPIRE AND THE WORLD.

On Sunday, March 1, King Edward VIII., sitting alone in a studio at Broadcasting House, spoke to his people in all parts of the Empire, and it was estimated that his voice was heard by hundreds of millions of listeners throughout the world. It was his seventy-sixth broadcast address, and his first as King. Most of his speech consisted of a tribute to his father, King George. His Majesty then concluded as follows: "It now falls upon me to succeed him and to carry on his work. I am better known to most of you as the Prince of Wales—as a man who, during the

war and since, has had the opportunity of getting to know the people of nearly every country in the world, under all conditions and circumstances. And, although I now speak to you as the King, I am still that same man who has had that experience and whose constant effort it will be to continue to promote the well-being of his fellow-men. May the future bring peace and understanding throughout the world, prosperity and happiness to the British people, and may we be worthy of the heritage which is ours."—[B.B.C. Copyright Photograph.]





By G. K. CHESTERTON.

A CORRESPONDENCE in the *Observer* ran on until very recently, when it was ruthlessly cut short by the editor; to my own entirely irresponsible and selfish and even sentimental regret. It was a controversy about . . . but now I come to think of it, that was just the difficulty and the fascinating doubt. My own desire that it should continue indefinitely was perhaps dimly mingled with a hope that I should some day discover what it was about.

It seems to have begun with Mr. St. John Ervine writing in general terms about poets; I will not say minor poets, because they may very well, for all I know, be major poets. Any claim advanced for some of them, as being the best poets in the world in themselves, is not invalidated by their appearing to be the worst poets in the world to each other. Anyhow, I do not presume to judge them; if in all humility I confess that I had never heard of them, I cheerfully anticipate the modern and most legitimate answer that they have never heard of me. My comment is not all upon their poetry, or even upon their prose, as exhibited in these letters, where it was certainly lively enough; but on the whole of a certain situation in current culture of which this seems to me an interesting example. I will not even go so far as to say that Mr. St. John Ervine had stirred up a hornet's nest; but all will agree that the effect was distinctly different from that of the moan of doves in immemorial elms, or even anything merely drowsy and customary about the murmur of innumerable bees. Indeed, such a figure of speech reminds me of the chief feature of the controversy. The quaintest thing, about the controversial method, was that the one thing common to almost all the controversialists was the habit of comparing each other to small animals or creatures on a lowly scale in nature.

The comparisons were sometimes very quaint indeed; according to the bizarre fashions of modern poetry and prose. One poet would write indignantly about another poet that he was not, as alleged, a ruthless realist or pessimist; he was simply an armadillo. Another poet had no justification for his pretensions to be a diabolist or destroyer of all things; it was well known among his friends that he was a mongoose. It was preposterous that a well-known ichneumon should offer himself as the author of a book of sceptical verse; and a marmoset must inevitably fail in the character of a man of letters. I may not have got the zoological comparisons quite correct; but it was all in that vein of natural history, or what Goldsmith called animated nature. The most animated were the letters of Miss Edith Sitwell, which were amusing as well as animated, even to anyone who had no notion of what it was all about; but she also used her imagination in the same type of illustration. In the case of one poet, she appeared to have looked him up in a dictionary and found he was a small freshwater fish. But this did not prevent him from living a double life as the assistant of a conjurer; as he was also the identical rabbit who permanently inhabits (apparently) the hat of Mr. Percy Wyndham Lewis. All of which is great fun; and some of these parts of it really funny; but I am still haunted with that pedantic problem which I mentioned at the beginning of these remarks. It gave me an abstract artistic pleasure to observe all these distinguished persons being rude to each other; but I have not myself even the faintest impulse to

be rude to any of them. For my moral paralysis is such that I cannot work myself up to the point of being rude to anybody, without a reason for being rude to them. And what reason there was for any of these people pelting each other with fish and rabbits, I could not discover after the most laborious study of the correspondence.

Now this seems to me to strike the note of something rather new in the present social situation; which can also be found in the political and practical situation. In art, as in politics, it has probably long been true that the corporate combinations were rather unreal and out of date. The factions were fictions; the parties no longer consisted even of partisans. But there was a time when groups like the Romantics or the Parnassians or the Pre-

seems merely to make everybody critical of everybody else, without any code of criticism to be appealed to; not even the code of a school. If I say that the whole business becomes a slanging match, I do not mean that I have any essential objection to slang, and still less to slanging. I mean that it is difficult for the outsider to judge even who is slanging best, unless he has some impersonal standard for judging the personalities. It really becomes a case in which it is rather futile to argue about tastes; it is even rather futile to argue about bad taste.

Something of the same sort can be seen in the contemporary world of cosmopolitan politics. There hovered over the whole business of the Great War, as over nearly all the great wars, the Religious Wars in the seventeenth century or the Revolutionary Wars in the nineteenth, a very vague but a very vivid sense that men and nations were supposed to be on one side or the other for some reason. It was not consistent, of course; it included all sorts of incongruities; like Japan in the extreme east supporting France and all the traditions most typical of the extreme west; like Hungary and Poland, so much in sympathy in many ways before the war, being in abrupt contrast after the war; the one winning back everything and the other losing so much. But these are the sort of accidents that always occur in connection with large combinations. Most of the Allies, especially in the west, knew exactly what they meant when they said they were opposed to Prussianised Germany; and political parties in any number of neutral countries did more or less divide on the issue along more Prussian or less Prussian lines. The shadow of a creed or a common spirit still hovered over such combinations; just as it hovered over the literary and artistic groups of the nineteenth century.

There also were the accidental misfits and the incongruities of individuals and groups. Byron, at the very beginning of the Romantic movement, may almost be said to have begun it without believing in it, let alone belonging to it. Swinburne, to the very end of the movement of Morris and Rossetti, was a highly scandalous

and improper partner for pious artists like Holman Hunt. But the world felt the pressure of large groups moving in one direction; just as many of us sincerely believed that the world was moving in one direction with the Great War or the great political changes of the nineteenth century. But in art we seem to have come back to a sort of patchwork of personalities; and in foreign policy to a sort of patchwork of parties. The latter is partly due to the queer and quite unexpected renewal of patriotism after the war; for, by itself, patriotism must always make a patchwork. It was the great pattern of patriotism, St. Joan of Arc, who taught it to France and to the world, whose intensity had in the long run the very extraordinary result of starting the first of the really incongruous alliances; the alliance of the French with the Turks. It looks to-day as if we should have nothing but incongruous alliances; and possibly with people much less presentable than the Turks. For the whole system of ideas, which roughly but really divided the world, seems to be failing in its full effect; possibly to return when some great crisis has made all these things clear. But at the moment there is an increasing doubt about what anybody is fighting for; it appeared even in that funny literary correspondence, in which the combatants, at the best, were only fighting for fun.



THE KING'S FIRST VISIT TO A GUARDS REGIMENT SINCE HE ASSUMED THE COLONELCY-IN-CHIEF OF ALL OF THEM: HIS MAJESTY HANDING LEEK EMBLEMS TO THE OFFICERS OF THE WELSH GUARDS ON THE OCCASION OF THE REGIMENT'S TWENTY-FIRST CELEBRATION OF ST. DAVID'S DAY.

H.M. the King paid a surprise visit to the Church of All Hallows, Barking-by-the-Tower, on March 1, to attend the coming-of-age St. David's Day service of the Welsh Guards. He was wearing the uniform of Colonel-in-Chief of the Regiment. As Prince of Wales he was Colonel of it. Afterwards his Majesty drove to the Tower to take the salute. Before leaving there he handed to each officer of the Welsh Guards a leek emblem. This was the King's first visit to one of the regiments of the Brigade of Guards since assuming the Colonelcy-in-chief of them last month, and the first time in centuries that a reigning Sovereign has attended a service at All Hallows.

Raphaelites did really move together like a mob, following an instinct or ideal vague like that of a mob, but also honest like that of a mob. It was recognised that a certain real philosophy had found an expression, even if it had hardly found a definition. The Romantics did have a romance of love, as well as many romances of hatred; and the Pre-Raphaelite Brotherhood was a brotherhood, even when the brothers quarrelled like Cain and Abel. The Socialists were very co-operative, not only in economics and politics, but in all kinds of verse and design and decoration; and though I never heard of an Individualist who produced any poetry, he produced a most impressive mass of prose. But to-day it looks as if even individualism were dissolving into individuals. It is at least very difficult to recognise the old signals of any march or movement or common corporate trend. The old poets quarrelled; but they began as friends and ended as foes. The new poets begin as foes and end as fish and rabbits and armadillos. The Sitwells certainly are a group, whatever else they are; and they stand for something, something of an eternal freshness in the eccentric side of etiquette and tradition; and for that reason I can understand their controversial position better than the others. But the general tone of all the criticism



# THE AMAZING ADVENTURE OF ADMIRAL OKADA, PREMIER OF JAPAN.



ADMIRAL OKADA, THE JAPANESE PRIME MINISTER, WHO ESCAPED DEATH AT THE HANDS OF THE INSURGENTS IN TOKYO BECAUSE THEY KILLED HIS BROTHER-IN-LAW IN MISTAKE FOR HIM: THE ADMIRAL PHOTOGRAPHING HIS GRANDSON.

**A** MURDEROUS insurrection by junior officers and men of the Japanese Army broke out in Tokyo in the early morning of February 26. About three thousand troops took part. The main body surrounded the residence of the Prime Minister, Admiral Okada, while smaller parties went to the houses of other statesmen who had been selected as victims. Several were roused from bed and shot down. Admiral Okada would have suffered this fate—and for three days it was generally thought that he had—if the insurgents had not mistaken for him Colonel Denko Matsui (retired), the Prime Minister's brother-in-law, who was staying in the house as a guest. Colonel Matsui, who somewhat resembles the Prime Minister, was killed. Admiral Okada was concealed by servants and, it is said, was hidden in a cupboard without food or water for two days, while the troops occupied the building. He escaped from his house late on Feb. 27. Further photographs and details are given overleaf.



ADMIRAL OKADA, WHO HID FOR TWO DAYS IN HIS OWN HOUSE: A FORTUNATE SURVIVOR OF THE MILITARY MUTINY IN TOKYO, WHICH HAD HIS ASSASSINATION AS ONE OF ITS CHIEF OBJECTS.



## THE INSURRECTION IN TOKYO: AN ABORTIVE "NATIONALIST" REBELLION.



A CENTRAL PART OF TOKYO, WHERE INSURGENT TROOPS HELD OUT FOR THREE DAYS AFTER THEIR MURDEROUS COUP: THE MARUNOUCHI DISTRICT, OR BUSINESS CENTRE, WITH ITS TALL NEW BUILDINGS.



MODERN TOKYO FROM THE AIR: THE SUMIDA RIVER FLOWING THROUGH THE DENSEST PART OF THE CITY, WHERE MARTIAL LAW WAS PROCLAIMED AFTER THE ASSASSINATIONS OF FEBRUARY 26.

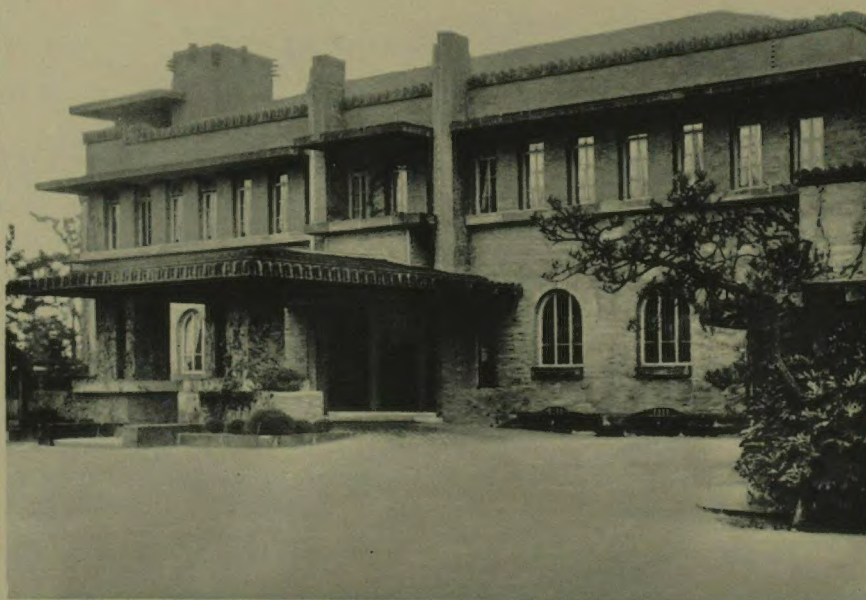
In the early morning of February 26 an insurrection broke out in Tokyo among junior officers and men of the Japanese Army. A number of statesmen were murdered in cold blood. These assassinations—only a part of the programme which the rebels had set themselves—were regarded as a direct result of the intensive nationalist propaganda which has been conducted in the Army during the last four years. The nationalist military movement in Japan resents the influence of moderate politicians, and urges that the Army should be the Emperor's sole adviser on such issues as the "forward" policy on the Asiatic mainland and on the expenditure which such



THE HOME OFFICE—OCCUPIED BY THE INSURGENTS ON FEBRUARY 26, THE DAY OF THE RISING, BUT VACATED BY THEM ON THE FOLLOWING DAY: A COLOSSAL MODERN BUILDING, TYPICAL OF THOSE IN THE NEW TOKYO.



THE METROPOLITAN POLICE OFFICE, WHICH THE INSURGENT TROOPS ABANDONED AFTER ONE DAY'S OCCUPATION, ASSEMBLING THEN IN THE UNFINISHED HOUSES OF PARLIAMENT AND OTHER BUILDINGS UNTIL THEIR SURRENDER.



THE PRIME MINISTER'S OFFICIAL RESIDENCE IN TOKYO: THE SCENE OF THE ATTEMPT ON ADMIRAL OKADA'S LIFE, WHICH, BY A MISTAKE, RESULTED IN THE MURDER OF THE ADMIRAL'S BROTHER-IN-LAW.

a policy entails. The movement has never eschewed political assassination as a method of bringing about the changes it desires. It has a strong following among officials, in the Army, and among the public. On February 26 the rebels, numbering about three thousand, occupied a central part of Tokyo after the assassinations, and retained control of several important buildings for three days. This quarter was soon cordoned off by loyal troops under General Kashii. Martial law was proclaimed. The rebellion ended on February 29 without further bloodshed, General Kashii's ultimatum and the Emperor's order to surrender having the desired effect.



# PERSONALITIES OF THE JAPANESE INSURRECTION: THE EMPEROR; VICTIMS; AND OTHERS CONCERNED.



**ADMIRAL VISCOUNT SAITO.**

Admiral Viscount Saito, Lord Privy Seal and a former Prime Minister, was one of the statesmen murdered by the Army insurgents on February 26. He had been five times Minister of the Navy. He was a Constitutionalist of liberal views and was aged seventy-eight.



**H.I.M. THE EMPEROR OF JAPAN.**

The Emperor, although he remained in the background, played an important part in the suppression of the revolt. General Kashii's ultimatum to the rebels would not have had so immediate an effect if it had not contained an order to surrender from the Emperor himself. The ultimatum began: "Soldiers, you have obeyed your officers, but his Majesty now orders you to return to barracks. If you resist you will be rebels, and have your names stained for ever."



**LIEUTENANT-GENERAL KASHII.**

It fell on General Kashii, the commander of the Tokyo military garrison, to play the most prominent part in bringing the rebels to book after their coup; and he was generally praised for his firm handling of the crisis. Loyal troops under him surrounded the insurgents.



**GENERAL JOTARO WATANABE.**

General Watanabe was another distinguished victim of the assassinations of February 26. He was Director-General of Military Education and was believed to possess the confidence of the Army. When chief of the Army Aviation Headquarters, he played a great part in developing the Japanese Air Force.



**MR. KOREKIYO TAKAHASHI.**

Mr. Takahashi, the Minister of Finance, died on February 26 from injuries received in the military coup. He was six times Minister of Finance, once Minister of Agriculture and Commerce, and once Prime Minister. He was one of the greatest financial experts in Japan, and was aged 82.



**COUNT MAKINO.**

Count Makino, a former Lord Privy Seal, was reported to have been one of those selected as victims. He is said to have escaped while his bodyguard engaged the assassins outside his Tokyo home, and to have fled to Yugowara, eighty miles away, there eluding his pursuers by hiding in a rice-field.



**MR. FUMIO GOTO.**

Mr. Goto, Minister for Home Affairs in the Japanese Cabinet, was appointed acting Prime Minister on February 26, when it was thought that Admiral Okada, the Prime Minister, had been killed. On February 29, however, when Admiral Okada made his dramatic reappearance and visited the Emperor at the Palace, Mr. Goto was automatically relieved of the acting Premiership. He had done his best, during the time the rebels held out, to bring about their surrender.



**PRINCE SAIONJI.**

Prince Saionji, the Elder Statesman, was one of those mentioned as "traitors" in the War Office message of February 26; and it was the intention of the insurgents to assassinate him. The Prince, however, took refuge in time at his country home at Okitsu. He returned to Tokyo on March 2.

A VERSION of the Tokyo insurrection published by the Japanese War Office on February 26 contained the words: "These officers rose in revolt because, as explained in their manifesto, they desire at this grave moment when the nation is menaced at home and abroad to root out the traitors who are destroying Japan's national structure, including the Elder Statesman [Prince Saionji], the senior statesmen's bloc the financiers' bloc, a certain military bloc, bureaucrats, and politicians." It is a comprehensive list; but not all the programme was carried out. As far as was known at the time of writing, four men were assassinated by the insurgents; but the Japanese censorship was strict, and it was thought possible that many more were killed.



# THE SOLAR-TREE MYTH IN INDO-CHINA :

A STRIKING PARALLEL TO THE RECENT DISCOVERIES IN HO-NAN, CHINA: A CURIOUS BRONZE LAMP-HOLDER STATUETTE, AND OTHER TOMB OBJECTS FROM NORTHERN ANNAM AND TONKIN.

By PROFESSOR O. JANSE, Corresponding Member of the French School of the Far East, Director of Excavations at Lach-Truong. (See Illustrations opposite and on page 396.)

IN two previous articles in *The Illustrated London News* (for July 13 and Dec. 28, 1935) I described the archaeological excavations which I carried out in Indo-China in collaboration with the French School of the Far East. I should like now to supplement these articles with a few words on certain very curious objects which we found in Tonkin and northern Annam. They have just been cleaned, and the result has given us several surprises. Most of these pieces come from the Sino-Annamite necropolis of Lach-Truong, in the Province of Thanh-hoa, northern Annam, which dates from about the third and fourth centuries of our era.

Among these objects found at Lach-Truong, there is one in particular that presents numerous problems—the statuette measuring 33 cm. in height shown in Figs. 4, 5, and 8. The figure, which is in a kneeling posture, must originally have been placed on a square pedestal, for underneath is a hole for fixing it in position. In its two hands it holds a tray. On the top of the head-dress (decorated with double spirals in linear relief) is an almost quadrangular projection. Above each of the temples is a button, which perhaps represents a bead. On the brow is a bizarre design in the form of a crescent.

The face is especially interesting. There is nothing Chinese about it. The eyes are lenticular, not *bridés*, and the eyebrow arches are strongly accentuated. The nose is triangular, with a concave ridge. The mouth is closed, and the lower lip is very thick. The joinings of the lips at each side form a swelling that has a pointed end, and it is uncertain whether this is a moustache. On the chin is a beard divided in the middle. The ears are in the shape of a capital C, and each carries a circular ring. Below the neck is a collar, and on each of the two arms is a bracelet.

The upper part of the body is comparatively slender in proportion to the stomach, around which is a girdle decorated with designs akin to those on the collar. In front on both sides are two ribbons hanging from the girdle. At the back, in the middle, there hangs down between the legs a *pagne*—or, as our contemporaries would call it, a “slip”—adorned with the same patterns as the girdle. Between the legs, in front, is a plain apron.

On the back of the statuette, and on the upper part of each arm, is a small figure holding between its hands a cylinder. In the cylinder is fixed a curving plaited branch in the form of an S. Another curious detail is that these branches, fixed at an equal height, form two right angles. Almost in the middle of each of the three branches is a small squatting human figure, represented with joined hands. On each knee of the statuette, and on the hips, is likewise placed a small figure of a human being. Those on the right leg appear to be flute-players, while the other two have their hands joined.

At the end of each branch was fixed a lamp. There were, in fact, three lamps found near the statuette. Each lamp had on the outside, in the middle, a cylindrical socket for attachment. Therefore these lamps were movable. One of them is decorated with a dragon-head (Fig. 6); the other two are each in the form of a three-legged bird. (Fig. 7.)

How is one to explain this peculiar object? In the first place, a few words may be said upon its character as a lamp-holder. There exist some objects which must be compared with it and may help us to understand it. The Toronto Museum possesses a lamp-stand found twelve leagues from Lo-yang in Ho-nan, and recently published by Bishop White in *The Illustrated London News* of Jan. 11, 1936, page 61, Figs. 5 and 6. This is a piece intended to represent the Solar Tree, or the Tree of Life. There are nine branches, arranged in groups of three. Each branch, curved in the form of the letter S and fixed in a cylinder, bears at the end a movable lamp provided with a cylindrical socket. At the top is a tenth lamp. The three branches are arranged so as to form two right angles. On each lamp is placed a kind of openwork leaf, forming a screen, decorated

with a design of twigs and birds.

Bishop White recalls in connection with this piece the well-known legend of the Solar Tree, recorded in several ancient Chinese texts. According to this legend, there existed on the uttermost borders of the East a tree whose

trunk was a hundred leagues high. In its branches were hung ten suns, each symbolised by a three-legged bird. The ten lamps symbolised, like the birds represented on the leaves, the ten suns. We may remember that the S-shaped branches of our lamp-holder from Lach-Truong are disposed in the same manner. Have we not ground for identifying them with the birds which symbolise the suns?



FIG. 1. THE SCENE OF M. JANSE'S ARCHÆOLOGICAL AND ETHNOGRAPHIC EXPEDITION TO INDO-CHINA, OCTOBER 1934, TO APRIL 1935: A MAP SHOWING THE NAMES (UNDERLINED) OF SITES EXCAVATED IN TONKIN, NORTHERN ANNAM, AND CAMBODIA, INCLUDING LACH-TRUONG (IN ANNAM), WHERE THE DISCOVERIES HERE DESCRIBED WERE MADE.

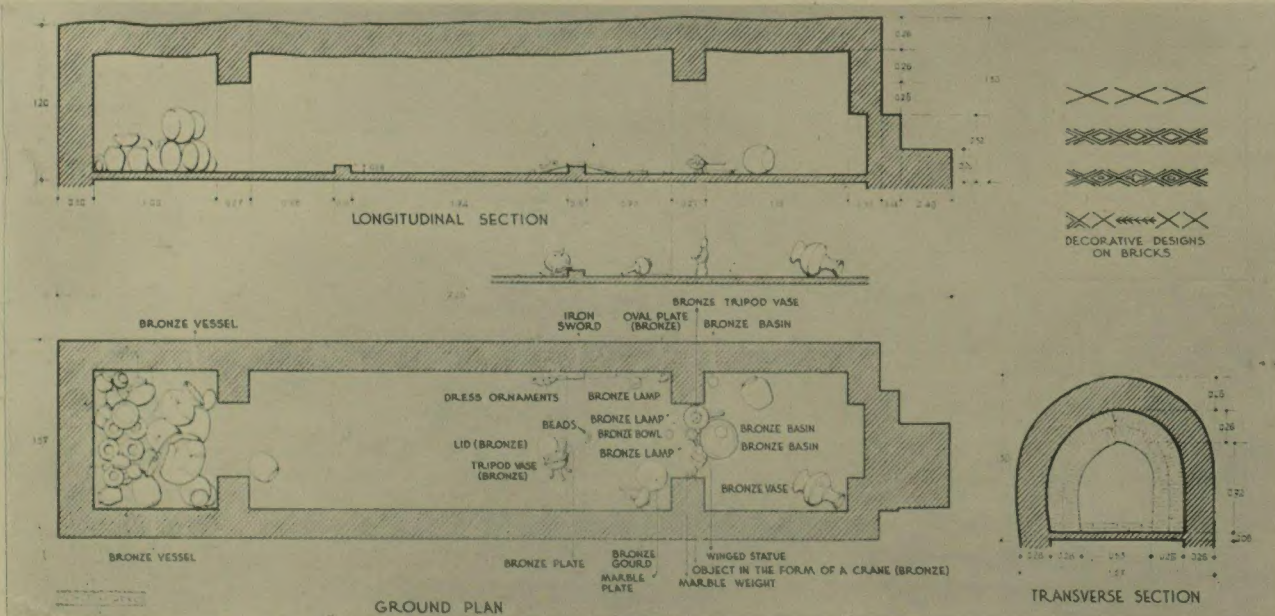


FIG. 2. THE TOMB AT LACH-TRUONG IN WHICH WAS FOUND THE CURIOUS LAMP-HOLDER STATUETTE IN BRONZE DESCRIBED IN THE ACCOMPANYING ARTICLE AND ILLUSTRATED IN FIGS. 4, 5, AND 8: THE GROUND-PLAN (LOWER DIAGRAM), LONGITUDINAL SECTION (UPPER), AND TRANSVERSE SECTION (RIGHT); SHOWING (ON THE PLAN) THE POSITION OF THE “WINGED STATUE” AND OTHER OBJECTS.



FIG. 3. ILLUSTRATING THE SOLAR TREE, A MYTH POSSIBLY REPRESENTED IN THE STATUETTE (FIGS. 4, 5, AND 8): THE DESIGN ON A TERRA-COTTA BRICK FROM A SINO-ANNAMESE BURIAL AT LIM, BAC-NINH, TONKIN, POSSIBLY OF THE SIX DYNASTIES PERIOD. The items in this design, which represents beliefs concerning life, death, and immortality, are described as (left to right): (1) forepart of dragon; (2) stylised cowrie shell; (3) person disguised; (4) human-headed quadruped; (5) and (7) solar birds; (6) lamp-holder representing the anthropomorphic solar tree, with stars above the head; (8) quadruped; (9) person disguised; (10) blue tiger of the west; (11) rat; (12) mortar (?); (13) dog; (14) bird; and (15) geometric patterns.

Let us now study the type of the personage himself represented in our statuette. Near Lo-yang, at Chin-tsun, in Ho-nan, were found some kneeling figures (see *The Illustrated London News* of Oct. 28, 1933, at the foot of page 700). They surely belong to the same class of objects as the Lach-Truong statuette.

At the time of writing there is on view at Burlington House, London [i.e., in the Chinese Art Exhibition, closing March 7], a figurine (shown in *The Illustrated London News* of Nov. 30, 1935, page 992, lower centre) which is very similar to ours. In both cases the head-dress is decorated with double spirals in linear relief. The Burlington House figure stretches one arm forward (the other is broken). On one hand is placed a cone which must have served to fix a lamp. The figurine, when it was bought, was accompanied by a pole (or rod) that surely had not originally belonged to it. One can see that the cone on the right hand had been filed in modern times to enable the pole to be attached to it. This pole is for the most part straight and only curved towards the end. On it is a serpent, mounting towards the top. The pole is partly hollow. Given the fact that the pole and the figurine have the same patina, we have reason to ask whether the two pieces do not come from the same burial or from the same necropolis. I have dwelt for a moment on this bizarre accessory, which is also foreign to the figurine, for I shall endeavour to explain it in discussing a piece (Fig. 9) which we have found in the necropolis at Lach-Truong.

It is possible that all these figures served to support lamps. They probably represent slaves or foreign servants, several of whom, at any rate, do not seem to be Chinese, as is the case with our statuette. At the time of the discovery, we asked ourselves whether it was not an example of a Cham prisoner, but now we are less certain. According to M. Demiéville, the figure might represent a native type from Central Asia, on the borders of Sogdiana. It is, in any case, a monument which presents several problems, to which I shall return in a later work.

Let us resume. The lamp-holder of Lach-Truong was perhaps intended to recall the idea of the anthropomorphic tree, as we see on a brick found at Lim, in Bac-ninh, Tonkin (see Fig. 3). On this brick we see the Tree of Life, or the Solar Tree. The curved rods of S-shape fixed on the arms and back of the statuette (Figs. 4, 5, and 8) would represent the branches of this tree. The lamps in the form of three-legged birds would be the solar birds (see Fig. 3). The fact that the kneeling figure shows the features of a foreigner need not surprise us. In short, it is an Atlas figure (if I may so express it). Atlantes are commonly represented in Chinese works of art, as M. Grousset has observed, by non-Chinese personages.

The small figures squatting on the curved rods (Fig. 5) perhaps represent the souls of the dead who, according to the legend, occupy the branches of the mythical tree. Fig. 2 gives the ground-plan and a section of the burial (No. 3) where the lamp-holder was found. In the same necropolis that yielded the above-mentioned discoveries, we unearthed a curious lamp made of iron (Fig. 9). It was found in a burial analogous to that from which came the statue with three lamps. The iron lamp (Fig. 9) comprises a round basin, standing on three feet, which was evidently a receptacle for oil.

In the centre, inside, is a cone which held a wick. The upper structure consists of three upright rods curving inward to join at the top, which is decorated with a figure of a duck. This bird is stooping down to threaten with its beak a snake climbing up one of the uprights. There was perhaps originally a second snake on another rod. The photograph is supplemented by a drawing, which brings out some of the detail. The “columns,” which are hollow, were probably made by the *cire perdue* process. In referring above to the figurine exhibited at Burlington House, I said that the rod at present fixed on one of the hands did not originally form part of the work. We can now understand that the rod in question, artificially attached to the palm of the hand, is merely a fragment of a lamp, analogous to that found at Lach-Truong. In the same burial where the iron lamp (Fig. 9) was found, we discovered another one made of bronze, provided with a hook and chain for suspension (see *The Illustrated London News*, July 13, 1935, page 52, lower right). Various other objects from the necropolis of Lach-Truong are seen in Figs. 10-14. The objects brought back from my expedition are on view in Paris at the Cernuschi Museum, recently reorganised by its Director, M. R. Grousset.



# AN INDO-CHINESE COUNTERPART OF THE SOLAR TREE LAMP DISCOVERED IN HO-NAN, CHINA:

A REMARKABLE  
BRONZE STATUETTE  
LAMPSTAND FROM  
LACH-TRUONG, IN  
NORTHERN ANNAM.



FIG. 4. THE BACK OF THE BRONZE STATUETTE LAMP-HOLDER FOUND AT LACH-TRUONG, AND ILLUSTRATED ALSO IN FIGS. 5 AND 8: A VIEW SHOWING THE BRANCH FIXED BETWEEN THE SHOULDERS.

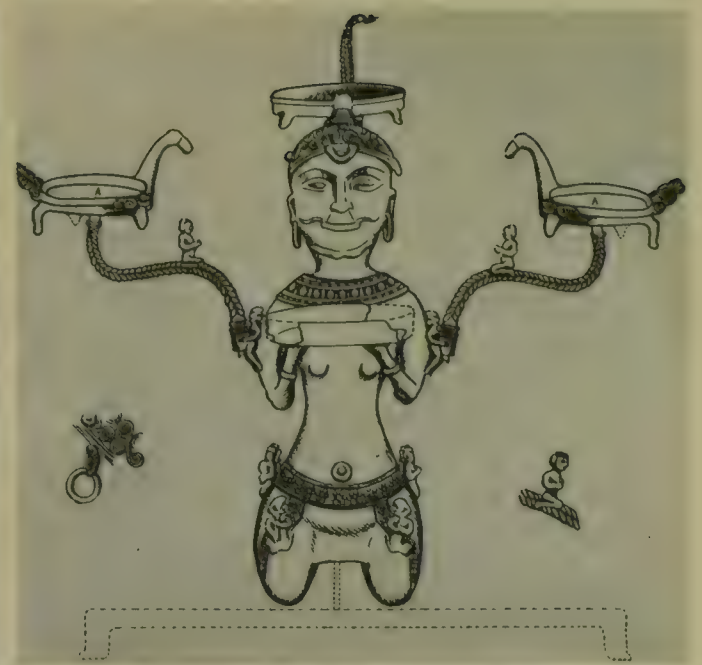


FIG. 5. A RECONSTRUCTION DRAWING OF THE SAME STATUETTE: A FRONT VIEW SHOWING ON THE BACK BRANCH A LAMP AS IN FIG. 6, AND ON THE SIDE BRANCHES LAMPS AS IN FIG. 7.



FIG. 6. A BRONZE LAMP DECORATED WITH A DRAGON-HEAD FOUND NEAR THE STATUETTE, IN THE SAME TOMB AT LACH-TRUONG: THE LAMP SHOWN ON THE BACK BRANCH IN THE RECONSTRUCTION DRAWING OF THE STATUETTE (FIG. 5).



FIG. 7. A BRONZE LAMP IN THE FORM OF A THREE-LEGGED BIRD: ONE OF TWO IDENTICAL LAMPS FOUND BESIDE THE STATUETTE, AND SHOWN ON THE ENDS OF THE SIDE BRANCHES IN THE RECONSTRUCTION (FIG. 5).

PROFESSOR JANSE'S article on the opposite page, concerning further results of his important pioneer archæological researches in Indo-China, is devoted mainly to a detailed description of the curious bronze lamp-holder statuette here illustrated, which was found in a tomb at Lach-Truong, in the province of Thanh-hoa, in northern Annam. He draws an interesting comparison between this remarkable figure and the bronze "Fu-sang Tree" lamp (rather suggestive of a Christmas tree) which was discovered in the Chinese province of Ho-nan, not far from the famous Lo-yang tombs, and was described, with illustrations, by Bishop White in our issue of the 11th January last. Professor Janse considers that the Lach-Truong statuette likewise represents the legend of the Solar Tree, with three-legged birds, symbolising suns, lodged in its branches, of which Bishop White gave a full account. Professor Janse also finds a parallel with his statuette in a figure included in the Exhibition of Chinese Art at Burlington House (closing to-day, March 7). This figure, described as a warrior, and probably dating from the end of the Chou Dynasty (third century B.C.), was illustrated in our issue of November 30 last. Professor Janse, who has broken new archæological ground in Indo-China, began his recent records of his work there with an illustrated article in our number for July 13, 1935, describing discoveries in Annam and Tonkin. A further article appeared in our issue of December 28 last.



FIG. 8. BELIEVED TO REPRESENT THE SOLAR TREE LEGEND: THE VERY CURIOUS AND INTERESTING BRONZE LAMP-HOLDER STATUETTE OF A KNEELING HUMAN FIGURE, FOUND IN A TOMB AT LACH-TRUONG, NORTHERN ANNAM: A PHOTOGRAPH OF THE OBJECT WITHOUT THE LAMPS ADDED IN THE ABOVE RECONSTRUCTION. (HEIGHT, 33 CM.)



## ARTS AND CRAFTS OF ANCIENT ANNAM: DISCOVERIES AT LACH-TRUONG.

PHOTOGRAPHS SUPPLIED BY PROFESSOR O. JANSE. (SEE HIS ARTICLE ON PAGE 394.)



FIG. 9. SURMOUNTED BY A DUCK MENACING A CLIMBING SNAKE: AN IRON LAMP, WITH AN OIL RECEPTACLE AND WICK-HOLDER—BELOW (RIGHT) A DRAWING TO INDICATE DETAIL OF THE DESIGN.

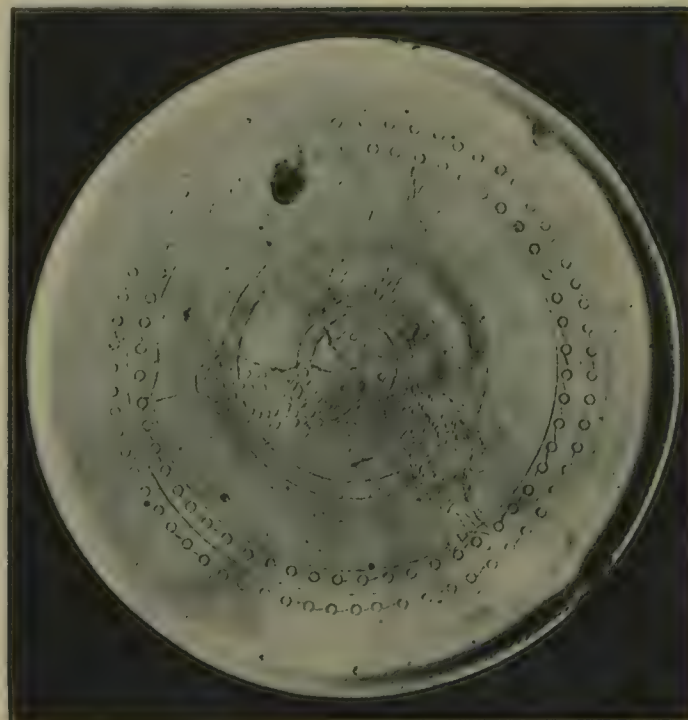


FIG. 10. DECORATED WITH A DESIGN OF THREE FISH, WHOSE HEADS MEET IN THE CENTRE, AND A ZONE OF SMALL CIRCLES JOINED BY TANGENTS, AS ON INDONESIAN DRUMS: A TERRA-COTTA PLATE.



FIG. 11. A T'ANG MIRROR WITH SYMBOLIC DESIGN: (LEFT TO RIGHT) A FIGURE OF HENG O; A FROG; THE LUNAR TREE; AND THE LUNAR HARE POUNDING THE DRUG OF IMMORTALITY.



FIG. 12. A BRONZE FIGURE OF A BIRD WITH THE FEATHERS INDICATED BY A DELICATELY TRACED PATTERN INCISED ON THE BODY: AN INTERESTING EXAMPLE OF NATURE DESIGN FROM A TOMB AT LACH-TRUONG, IN NORTHERN ANNAM.

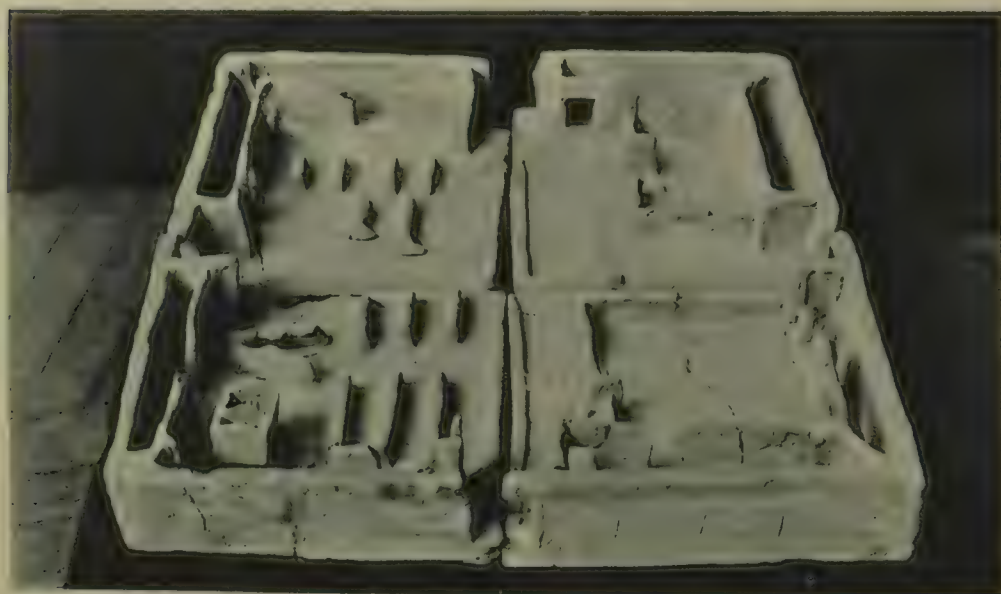


FIG. 13. A RECORD OF ANCIENT DOMESTIC ARCHITECTURE IN INDO-CHINA: FRAGMENTARY PORTIONS OF MINIATURE HOUSES MODELLED IN TERRA-COTTA, AND SHOWING THE ARRANGEMENT OF ROOMS AND PASSAGES, FOUND IN A LACH-TRUONG TOMB.

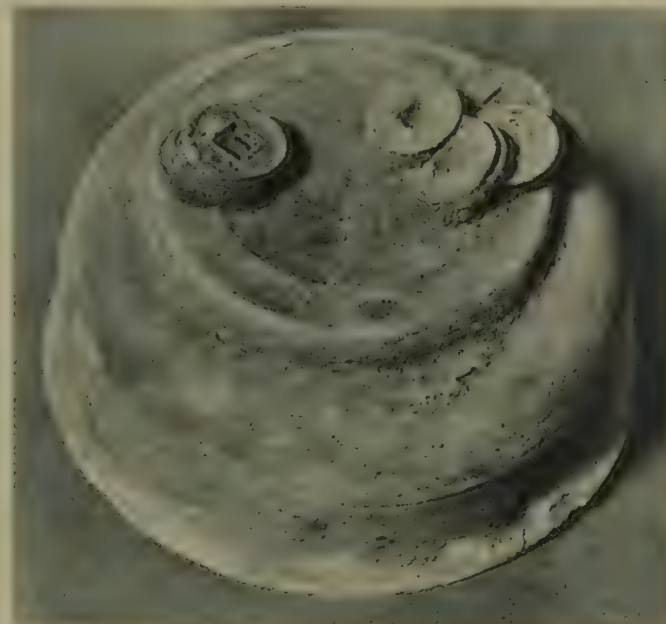


FIG. 14. MONEY CURRENT IN ANTIQUITY IN NORTHERN ANNAM: A GROUP OF ANCIENT COINS, HERE SEEN ON THE BASE OF AN INVERTED BRONZE CUP DISCOVERED IN A TOMB AT LACH-TRUONG.

Towards the end of his article on page 394, relating to his recent discoveries at Lach-Truong, in northern Annam, Professor Janse gives a detailed description of the curious iron lamp illustrated in Fig. 9, which has on the top a figure of a duck playing a game of "King of the Castle" with a climbing snake, which the bird threatens with its beak as it ascends towards it on one of the uprights.

The drawing placed beside the photograph indicates the agitation of the duck's wings, which are missing in the original. The T'ang mirror shown in Fig. 11 is notable for the beauty and symbolism of its design. Regarding this and other objects shown on this page, however, Professor Janse does not go into particulars beyond those given in our titles to the above photographs.



# WILD AFRICA BROUGHT TO NEW YORK: AN EXPLORER'S DREAM FULFILLED.

PHOTOGRAPH BY WURTS BROTHERS; BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY PUBLICATIONS.



## THE DOMINANT FIGURE OF THE MOUNTAIN GORILLA GROUP IN THE GREAT NEW AKELEY MEMORIAL AFRICAN HALL AT THE AMERICAN NATURAL HISTORY MUSEUM: A TRIUMPH OF TAXIDERMY AND THE RE-CREATION OF HABITAT.

This magnificent specimen of the mountain gorilla (*Gorilla gorilla*, subspecies *beringei*) is the chief member of the group illustrated on the following page. This race is confined to the eastern part of the Belgian Congo, where it occurs from the upper end of Lake Tanganyika northward to Lake Edward. The gorilla group is one of the most beautiful and striking exhibits in the Akeley Memorial African Hall at the American Museum of Natural History, New York. The Hall, though not yet completed, was recently opened to the public. It is the finest monument of its kind in the world, an immense amount of skilled

labour and artistry having been expended on the various groups of African animals represented and on the foreground settings and painted backgrounds which portray in the most realistic manner the natural environments of the different species. The conception of the Hall is due to the late Mr. Carl E. Akeley, the naturalist and explorer, who many years ago foresaw the rapid depletion of the wild life of the Africa he loved, and was determined to preserve for posterity the beauty of that wild life in the most vivid and artistic way possible. His dream is fulfilled in the new Akeley Hall.



## WILD AFRICA BROUGHT TO NEW YORK: TAXIDERMY

PHOTOGRAPH BY MURRY BROTHERS; BY COURTESY OF THE

THE life-long dream of the late Mr. Carl E. Akeley was fulfilled by the recent opening of the Akeley Memorial African Hall at the American Museum of Natural History, New York. The Hall preserves for posterity many of the most beautiful of the disappearing fauna of Africa and, with them, the African scene in which the creatures dwell. It has taken the combined efforts of several distinct field expeditions and of the most skilled taxidermists, botanists, and artists to achieve such admirable results as are illustrated here and on the preceding page. The Hall is divided up into groups of animals, each group forming a separate exhibit of its own and at the same time contributing to the general plan. The Hall is not yet complete. Out of the total of twenty-eight groups that have been planned, fourteen are financed and ten are fully completed. The remainder will be undertaken as funds permit. Besides those illustrated here, groups of the giant sable, the giant eland, the greater kudu, the gemsbok, the buffalo, and the bongo are completed; and among the groups projected are those of black rhinoceros, addax, okapi, mandrills, chimpanzees, colobus monkeys, leopards, cheetahs, ostriches, and scavengers. That the groups

(Continued opposite.)



THE MOUNTAIN GORILLA GROUP IN THE AKELEY MEMORIAL AFRICAN HALL OF THE AMERICAN MUSEUM OF NATURAL HISTORY: A FAMILY IN ITS NATURAL SURROUNDINGS; WITH THE KIVU VOLCANES IN THE BACKGROUND—A WONDERFUL REPRESENTATION OF THE AFRICAN SCENE.



THE MOUNTAIN NYALA GROUP: SPECIMENS OF THE RARE AND HANDSOME ANTELOPE WHICH IS CONFINED TO THE MOUNTAINS OF SOUTHERN AFRICA, WHERE AN EXPEDITION IN 1929 OBTAINED THE ANIMALS NEEDED—THE GROUP IN ITS PROPER SURROUNDINGS OF VEGETATION AND TERRAIN.

also secured and mounted four of the eight elephants in the central group of the Hall. Mr. H. E. Anthony writes of the gorilla group: "The mountain gorilla is distinguished from its lowland relative, the West Coast gorilla, principally by cranial characters, thicker and darker pelage, and a slight difference in the proportion of shorter arms and longer legs. It is also stated that the two types of gorillas have different habits, that the mountain animal climbs trees less frequently and is more terrestrial. . . . Gorillas are social in habit, and the customary group is a family or clan composed of one old male, who dominates the band, and several females, sub-adult males, and youngsters. They are vegetarian in diet and roam through the heavy forest growth, where they find abundant plant life to their liking. One of their favourite food plants is the so-called 'wild celery' shown in the foreground of the group. They are not active at night, but sleep where night finds

## REVEALED IN ITS MOST ARTISTIC AND INSTRUCTIVE FORM.

AMERICAN MUSEUM OF NATURAL HISTORY PUBLICATIONS.



THE ELEPHANT HERD WHICH FORMS THE DOMINATING CENTRAL EXHIBIT OF THE AFRICAN HALL: A GROUP OF EIGHT; WITH ONE YOUNG MALE (RIGHT) CHARACTERISTICALLY ACTING AS THE REAR-GUARD—SHOWN WHEELING ABOUT TO SEE THAT NO DANGER THREATENS FROM BEHIND.

them, making nests or shelters on the ground or climbing up into the lower limbs of trees." Of the mountain nyala group Mr. Anthony writes: "The mountain nyala or mountain bushbuck (*Tragelaphus bustoni*) is found only in the mountainous corner of Africa occupied by Abyssinia, and even here it is restricted principally to a small area centred about the Arusi district. It is, as its name suggests, a bushbuck that has come up from lower elevations, adapted itself to a high altitude environment, roughly 9000 to 14,000 feet, and has retained the same type of twisting horn. It is, however, much larger than its lowland relatives, carries much heavier horns, and is a much more impressive animal. One of its names, the Queen of Sheba's antelope, indicates its importance among the game mammals of Abyssinia. This antelope feeds on the high mountain slopes and rolling uplands, where the dominant vegetation is giant heather. It is also found in the forest."



THE LION GROUP: SPECIMENS OBTAINED BY THE CARLISLE-CLARK EXPEDITION IN NORTHERN TANGANYIKA; INCLUDING A BEAUTIFULLY MANED ADULT MALE—AN EXACT AND ARTISTIC REPRODUCTION OF EAST AFRICAN LIONS AND OF THE HILLS AND GRASSLAND WHERE THEY LIVE AND HUNT.

aim at doing far more than simply recording the animals of Africa is emphasised by the President of the Museum, Mr. F. Trubee Davison. He writes: "Each group is not alone an exhibit of the type of animal it features, but it is a complete cross-section of the region, which reveals the geology, botany, bird and reptile life of the region. It goes so far as to cover even the meteorological features, such as characteristic types of clouds." The painted backgrounds, moreover, are not imaginary landscapes. Each is a painting of a very definite spot in Africa, selected because it is the place where the animals were taken and because it typifies the country in which they are to be found. Most of the backgrounds are the work of Mr. William R. Leigh. In the mountain gorilla group the background shows a range of the Kivu volcanoes, with Mt. Mikeno occupying the central place. This landscape has a special interest as being the scene of the death of Carl Akeley, who died there on safari, in the country he loved, in 1926. Akeley was buried in a tomb of solid volcanic rock on the slopes of Mt. Mikeno. He had already, on an earlier expedition, secured the animals included in the gorilla group; and he had

(Continued in color.)



# The World of the Kinema.

By MICHAEL ORME.

## "THINGS TO COME."

THE words which, fortnight by fortnight throughout the year, form the title-heading of this page have this week a peculiar significance. For something has happened in the World of the Kinema that, as far as British studios, at any rate, are concerned, has never happened before; something that, whatever may be the reactions of the individual or of the masses to it, has flung a challenge in the face of complacency and routed the forces of screen convention, of sentiment, even of entertainment, by a single, tremendous blast upon the trumpet of ideas. By this I do not mean to imply that Mr. H. G. Wells's long-awaited "Things to Come" (Leicester Square Theatre) marks the beginning of a new era in film production solely, or even chiefly, because of its amazing exhibition of technical achievement, because of its spectacular power, or because of its pictorial rhythm and beauty. All these things, noteworthy though they are in this particular picture, are being experimented upon, improved, and perfected every day. And both film producers who matter as well as the film-going public have long ceased to regard perfection of technique as synonymous with revolution.

The outstanding importance of "Things to Come" is in its content rather than its treatment. Deliberately, coldly, remorselessly, it defies every hitherto accepted canon of kinematic entertainment except the spectacular. It is completely humourless; at times it is almost unendurably prosy; its human interest is as remote, as fore-shortened as that of a puppet-show; it is often dramatically ineffective; it poses a problem to which it makes no answer. It is an inhuman film, scorning the humanity it alternately degrades and deifies, envisioning with brilliant, pitiless eyes the war of extermination that, at the end of thirty years, has left civilisation, personal and national, in ruins, turned the world into a place of pestilence, and completely stultified life, mechanical as well as human. Nor is the phoenix-world of the new century, scientifically controlled and sunlit, elaborately mechanised in every aspect, uniformly clothed, space-conscious and space-conquering, symmetrical, glittering, silent, empty of the seeds of revolt. For Progress, in absolving the world from war, has not redeemed itself, and the god of beneficence has in its turn become a Moloch of advancement, demanding human sacrifice. Between the past and the future stands the question-mark of the present. And Mr. Wells, wiser in his silence than sometimes in his speech, has left it without comment.

This, in barest outline, is the thesis of the film which, despite its inevitable shortcomings, and even perhaps because of some of them, has so imperiously raised the sombre, royal standard of ideas among the pretty, more gaily fluttering pennants of romance and comedy, the grimly-patterned emblems of the gangster and the crook. That it flies at the mast-head of London Film Productions is a matter for rejoicing. So, too, is the perfection of technical excellence which Mr. Alexander Korda, Mr. William Cameron Menzies, the director, and their small army of experts have so splendidly achieved. There are many moments in the film which, pictorially, will make screen history, and many, too, which individual spectators will be quite unable to forget.

As for the acting, the honours go equally to Mr. Raymond Massey and Mr. Ralph Richardson—to Mr. Massey for the restraint, the strength, and the quietness which he brings to the difficult parts of the two Cabals—the first the happily married father of two small children whose fate he dare not envisage in the light of a future at once imminent and appalling, the second, the dictator of the new world who is willing to sacrifice his daughter to the cause of progress; to Mr. Richardson for his masterly impersonation of the ruthless, weak, egotistical, cruel autocrat of a people reverted to barbarism as the result of war and disease.

Yet, good as these characterisations are, it is the film itself rather than the acting which one remembers, a fact which I am sure the players themselves will recognise as a tribute to their skill, not a belittling of their work. Many pictures of lesser calibre, of pettier purpose, or mediocre direction have climbed to huge popular success on the shoulders of their "stars." Many, at any rate from the critic's point of view, have possessed no virtue other than their acting. In "Things to Come" the film itself is the star. It is bred and born of the kinema. The actors are integral parts of, not excrescences upon, it. They matter just as much, and just as little, as the myriads killed by bomb and battle matter to the demoniac powers of war, or the massed peoples of a mechanised world to the forces they have themselves set in motion.

## THE HUMOUR OF THE MARX BROTHERS.

Though all the great drolls of the stage, screen, and circus rely in a varying degree on a common basis of slapstick and comic invention, it is their particular approach to time-honoured material that gives them their supremacy over their clowning colleagues. It is as difficult to track down the particular qualities that have brought international fame to these outstanding fun-makers as to find a needle in a haystack. By some gift of personality or of humorous inspiration, they bring new life to old "gags,"



"WHEN KNIGHTS WERE BOLD," THE FILM VERSION OF THE FAMOUS FARCE, AT THE LONDON PAVILION: SIR GUY DE VERE (JACK BUCHANAN) SAVED FROM A BOMB IN THE COURSE OF HIS DREAM OF THE MIDDLE AGES.

Jack Buchanan gives a delightful rendering of Sir Guy de Vere, the Army officer who unexpectedly inherits a title, in "When Knights Were Bold." Others in the cast are Fay Wray as Lady Rowena; Gary Marsh as Brian Ballymote; and Robert Nainby as "The Boy," who is seen after he has removed the bomb from beneath the chair.

turn the wheezes so diligently 'devised for their exploitation into glorious fooling, and add an indefinable zest to "stunts" which are in themselves but variants of classic formulae. Humour, however, has many forms and its effect is largely a matter of individual response, especially when the humorist leaves the safer paths of comedy or farce to leap the fences of even remote reality into the fields of the frankly and extravagantly absurd.

Thus the Marx Brothers, those amazing ambassadors from a crazy world, have always aroused a remarkable divergency of opinion, despite their enormous following. They are a law unto themselves, and unless one can accept their topsy-turvy tenets, no argument can justify them, since there is neither limit to, nor logic in, their mirth. It is a case of

"like them or leave them," though it is a great loss, in my opinion, not to like them. To such as have yet to be persuaded of their comic powers, "A Night at the Opera," presented at the Empire, can be heartily commended, for though the picture leaves the Marxian methods sufficiently intact to delight the vast army of their admirers, it has more shapeliness, it conforms more closely in general outline to romantic musical comedy than did its predecessors. Moreover, surprising as it may seem, this first effort of the Marx Brothers under the banner of Metro-Goldwyn-Mayer is shot through with a thread of charm that glimmers gently every now and then through the more strident colours of riotous fun.

The story swings at a merry pace from an extremely musical Venice to an opera house in New York, and is concerned with the championship of a couple of lovers, both aspirants for operatic honours, by the intrepid brothers. Harpo and Chico, stowaways on board a liner, find their way to the steerage deck, crowded with Italian emigrants. The young tenor, yet another stowaway, is induced to sing a rousing ballad that stirs his audience into action, and an apparently impromptu dance gradually takes on the pattern of a ballet that has all the fascination of spontaneity without losing an iota of its fluent and enchanting rhythm. Here is real beauty falling naturally and without dislocation into the hilarious scheme of the piece. Here, too, is legitimate



"PUBLIC NUISANCE NO. 1" AT THE PLAZA: FRANCES DAY, WHO PLAYS OPPOSITE ARTHUR RISCOE.

Arthur Rawlings (Arthur Riscoe) is Public Nuisance No. 1. After a series of amazing and farcical adventures, during which he drives through a shop window in a car, and serves as a waiter, he is successful in winning the heart of Frances Travers (Frances Day).

opportunity for Harpo's customary contribution of a harp solo and for Chico to conjure a fairy-tale from his piano.

The director, Mr. Sam Wood, has staged this lovely little incident admirably. As Chico's wizard fingers scamper and skip up and down the keyboard, a group of children listens, entranced by the gay, exciting escapade so magically suggested. Such charming interludes and the fluctuating fortunes of the two young singers are used with skill to throw into high relief the antics of the stars. Groucho, launching his "wisecracks" with eloquent eye-play and invincible good humour, is at once the mainspring and the master of ludicrous adventure. His timing is as superb as his assurance. Chico plays into his hands with the dexterity of a juggler's assistant, and Harpo gambols around in his own mad manner, creating havoc, performing acrobatic feats, apparently enjoying the complete freedom of an amiable lunatic. But behind their sharply differentiated methods one apprehends a close unity. These queer, feckless drolls plant their business with precision, and by their seeming disregard of any rhyme or reason disguise the machinery of humour which, in their special way, they have brought to perfection. Of the rest, the film-goer must judge for himself.



"VEILLE D'ARMES," THE FRENCH FILM AT THE NEW LONDON CINEMA, STUDIO ONE: SIGNORET; ANNABELLA AS JEANNE DE CORLAIX; VICTOR FRANCOIS AS CAPTAIN DE CORLAIX; AND ROBERT VIDALIN (L. TO R.).

The new cinema in London, Studio One, opens on March 7, with the French film, "Veille d'Armes." This is the story of a naval captain who is court-martialled. His good name, however, is saved by his wife, who compromises her honour in order to vindicate him.



# LIBRAIRIE PHONOGRAPHIQUE



TUITION BY GRAMOPHONE ANTICIPATED BY ALBERT ROBIDA IN 1869: A PHONOGRAPH "FOR ENABLING ONE TO BECOME A B.A., IN 4000 LESSONS"—FORESHADOWING THE LINGUAPHONE SYSTEM—WITH AN ADVERTISEMENT FOR A LIBRARY OF RECORDS.

## TELEVISION AND GAS WARFARE FORETOLD IN 1869:

PRE-WELLS DRAWINGS SHOWING REMARKABLY INTELLIGENT ANTICIPATION.

1.

MANY of Jules Verne's most daring fantasies are to-day sober—or unpleasant—realities. The French artist, Albert Robida, whose drawings we reproduce on this page, was a contemporary of Verne, though his name has faded out of remembrance. His anticipations of the future were equally bold, and, in more ways than one, have proved to be extraordinarily accurate. The drawings were made about 1869. The use of the gramophone for

(Continued in No. 2.

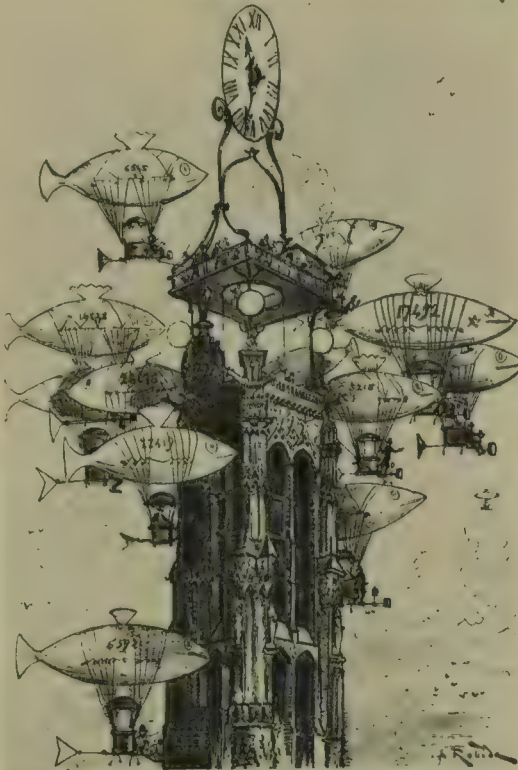


PUBLIC TELEPHONES AND STREET FIRE-ALARMS ANTICIPATED BY ROBIDA: A FANTASY WHICH HAS BECOME SOBER FACT; SHOWING A WOMAN AT THE APPARATUS, WHICH SHE OPENS, APPARENTLY, BY A KIND OF LATCH-KEY.

2.

teaching, public telephones and street fire-alarms, mooring-masts for airships, aerial bombardment, television, a device that is a cross between a "land-ship" and an armoured train, as well as chemical warfare, were all anticipated by Robida. In each case, however, he shows the people of the future in French costumes of the late 'sixties, producing a combination that is fantastic in the extreme to our eyes. For instance, of what use could their swords and daggers be to the "chimistes sans peur" enveloped in clouds of phosgene and mustard-gas?—and how comes it that the gallant aviators take to the air in cuirassiers' helmets? In this respect, Robida's anticipations of the future differ

(Continued in No. 3.



A MOORING-MAST FOR DIRIGIBLE AIRSHIPS AS IMAGINED BY THE ARTIST: THE TOUR SAINT-JACQUES, IN PARIS, ADAPTED AS A STATION FOR AIR-TAXIS—WITH SOME DRIVERS TAKING IT EASY AND OTHERS TOUTING FOR FARES.

3.

profoundly from the latest and most ambitious form of prophecy; namely, that contained in the film of H. G. Wells's "Things to Come." In the film a serious attempt has been made to work out the appearance of the dress of the future; but Robida, apparently, could not conceive of "Faust" being presented in any other way than with the décor and the chorus-girls of the Second Empire!



ARMOURD TRAINS AND AIR BOMBARDMENT ANTICIPATED: FORTIFIED, BIG-GUNNED LAND-SHIPS RUNNING ON RAILWAY-TRACKS IN ACTION AT VERY CLOSE QUARTERS!—AND AIRCRAFT MOUNTING ARTILLERY.



TELEVISION AND BROADCASTING ANTICIPATED: LISTENING-IN TO "FAUST" AND WATCHING THE TELEVISED PERFORMANCE—THE COSTUMES STILL THOSE WORN DURING THE SECOND EMPIRE!



AERIAL WARFARE ANTICIPATED IN 1869: A FANTASTIC DRAWING OF A BATTLE AMONG THE CLOUDS ON A MOONLIT NIGHT; SHOWING AN AIRSHIP ATTACKING HOSTILE AIRCRAFT BY HOARDING.



CHEMICAL WARFARE AS ROBIDA IMAGINED IT IN 1869: "LA BATTERIE DES CHIMISTES SANS PEUR" (ALIAS THE GAS SPECIALISTS) BUSY MOUNTING A GAS ATTACK; AND WEARING GAS-MASKS.



# INCREASED POWER FOR THE FRENCH NAVY: THE NEW "TERRIBLE" CLASS OF "CONTRE-TORPILLEUR."

DRAWING BY ALBERT SEBILLE.



"LE FANTASQUE."

"L'AUDACIEUX."

"LE TRIOMPHANT."

## THE WORLD'S SWIFTEST DESTROYERS, WHICH MIGHT BE RANKED AS CRUISERS: THE

The drawing reproduced on these pages shows a manoeuvre being carried out by the six ships which form the new French "Terrible" class of "contre-torpilleur." Our readers will recall the photograph of "L'Indomptable," one of the class, in our issue of December 28 last. There we wrote: "The new 'L'Indomptable,' though officially rated as a destroyer, has a displacement of 2569 tons. This would entitle her to be classed as a cruiser under the terms of the London Treaty, to which France did not fully subscribe. She is one of a class of six, whose speed is nominally 37 knots. On trials,

however, these vessels attained speeds of from 41 to 45 knots, and are thus the fastest destroyers in the world. 'Le Terrible' is reported to have reached the record speed of 45.25 knots." To this we may add that, on trials, "L'Audacieux" made 43.2 knots, "L'Indomptable" 41.8 knots, and "Le Malin" 43.1 knots. It is best perhaps to retain the French term "contre-torpilleur" in describing these ships, since neither "destroyer" nor "cruiser" is altogether suitable. Their principal armament is five 5.5-in. guns and four 37-mm. guns. They carry nine 21.7-in. torpedo tubes, and have a complement



"LE MALIN."

"LE TERRIBLE."

"L'INDOMPTABLE."

## SIX SHIPS OF FRANCE'S "TERRIBLE" CLASS TAKING UP FAN FORMATION AT SPEED.

of 220. The last of the class was launched in April 1934 and all are now complete. In this drawing the six ships are seen manoeuvring to take up a fan-shaped scouting formation. On the left is "Le Fantasque," taking up her position on the axis of the manoeuvre, the line being given by "L'Indomptable," the flagship (extreme right), which remains astern while the others deploy. "L'Audacieux" and "Le Malin" are hurrying to take up their stations to the right of the axis, while "Le Triomphant" and "Le Terrible" do the same to the left. "Le Terrible" is completing her turn

to the left and so has a strong list to starboard: "Le Triomphant," which was originally following the line now taken by "Le Fantasque" and has since turned away to the left, has just put her helm to starboard and is therefore listing to port. The manner in which the artist brought the units of the manoeuvre so accurately into their proper position and perspective in the drawing is shown in a diagram on the following page. Inset in that illustration is a second diagram explaining the "fan" manoeuvre shown here. Further drawings of the French fleet are given in colour elsewhere in this issue.



## BOOKS OF THE DAY.

**A**BYSSINIA may have had a good Press and a good platform, but she has not come off quite so well in the publishing world. Books on the subject, as I have observed before, generally favour the Italian cause, especially those by writers who have studied the question on the spot. That, at any rate, is my experience as a reviewer. There may be books taking the other side, but I have not seen them. Further evidence to the same effect has just come in, and, if statesmen have time for reading, I commend to their attention "ETHIOPIAN REALITIES." By Major Polson Newman, author of "The Mediterranean and Its Problems." With Illustrations and Maps (George Allen and Unwin; 3s. 6d.). It is quite a short book, easily digestible in an evening, while the fact that the author was in Abyssinia just before hostilities began, and has discussed the issues both with the Emperor and Signor Mussolini, besides many other leading men, Italian, French, and British, establishes his claim to a hearing.

"When, in October, 1935," writes Major Newman, "I returned to England from a journey in Ethiopia, British and French Somalilands, and Italy . . . I was astonished to find the extent to which the British attitude was one-sided owing to a deep ignorance of the essential facts." Though he had not intended writing a book, he

under British rule. . . . The Italian case is either unknown or purposely shelved. . . . Hence, the British public, which in the nineteenth century was filled with righteous enthusiasm for the suppression of slavery, is now an ardent supporter of a country in which slavery flourishes. . . . British policy in this matter, if persistently pursued, may well drive Italy into the arms of Germany and create a situation of the utmost danger to European peace." Regarding the Hoare-Laval plan, Major Newman considers that Sir Samuel Hoare's "subsequent defence in the House of Commons fully justified his action." Finally: "It is for the people of Britain to consider where sanctions are likely to lead them." There are signs, I think, that the people of Britain are revising their views.

Another book of a more picturesque and slashing type, better suited for popular consumption, which nevertheless throws much light on both the combatant nations, is "FASCIST ITALY." By Herbert Vivian, author of "Italy at War" and "Abyssinia." With thirty-two Illustrations and Map of Abyssinia (Melrose; 16s.). The author, who dates his preface from Cornwall, gives us lively personal impressions of his travels and experiences in Italy, Sardinia, Sicily, and Abyssinia, interspersed with general description, historical information, and comments on

Haile Selassie is probably honest in trying to suppress it." Curiously enough, when the author comes to consider the present war, he begins in almost the same words as those of Major Newman quoted above. "When I returned to England from Rome in October, 1935," writes Mr. Vivian, "I was astonished to find public opinion among all classes intensely prejudiced against Italy," and he proceeds to defend her action on very similar lines. Presumably this prejudice was to some extent due to the dictatorial manner in which Italy presented her case at Geneva.

While Abyssinia sets the stage for a scene which the world is at present watching, other backgrounds await their turn. Among them is the Far East, where, unless the nations find wisdom in time, a still more tragic drama may be enacted. I had written thus far when the news came of the assassinations in Tokyo. This event, with those of recent years in China, suggests that there are in the Japanese character two strongly contrasting elements—the militaristic and the idyllic. At the moment the only book which I have to review emanating from Japan happens to represent the idyllic side. What could be more peaceful,



THE PERSPECTIVE SKETCH OF THE DRAWING REPRODUCED ON THE TWO PRECEDING PAGES: THE SCIENTIFIC MANNER IN WHICH THE ARTIST ENSURED THE ACCURACY OF HIS COMPOSITION. (INSET, LEFT) A DIAGRAM OF THE MANŒUVRE, TO SUPPLEMENT THE EXPLANATION GIVEN ON THE PRECEDING PAGE.

An immense amount of skill, care, and science was necessary to enable M. Albert Seville, the author of the drawing reproduced on the two preceding pages, to give his composition its lifelike impression. Here we show the mathematical basis of the drawing, in which the lists of the hulls and the lengths and relative positions of the ships are worked out with absolute correctness.

felt it necessary to tell the public what he knew. "Although Italy," he writes, "has been accused of being an aggressor . . . the other side of the question points to aggression on the part of Ethiopia over a long period of years." The continual raids into Italian territory were even worse than those into British and French Somaliland, Kenya, and the Sudan. Moreover, he asserts: "No kind of control or guidance by the League of Nations, or any foreign Power, is possible without previous conquest, for the Ethiopians merely ignore obligations that are distasteful to them." The success of British mandatory rule in Palestine and Iraq, the author recalls, was largely due to preliminary subjugation.

Discussing the proceedings at Geneva, Major Newman declares that Ethiopia "has proved itself to be unqualified for League membership," and goes on to say: "It is futile to imagine that Italy will be forced into withdrawing by any form of sanctions insufficiently strong to lead to a general war in Europe." Again: "As Ethiopia has no civilised form of government outside the capital and one or two other centres, and in view of the barbarous application of an antique feudal system to the conquered races, involving slavery in its worst forms, it is obvious that a League of Nations mandate is essential." Great Britain and France being unwilling to undertake the task, "Italy is therefore the only Great Power available and suitable to carry out the work. . . . Everything points to the wisdom of trying to secure peace by negotiation."

Referring to this country's position concerning Abyssinia, Major Newman points out: "The defeat or peaceful humiliation of Italy would lead to the gravest dangers to the British Empire wherever native races come

current affairs. He begins with a glimpse of post-war Italy during the "Bolshevized" period, when, as a journalist in Venice, he narrowly escaped being blown up by a bomb in St. Mark's Square. It was then that he first heard the word "Fascists" and the name of Mussolini, whom he at first imagined to be "a well-known brigand from the south." The remainder of the book is mainly devoted to extolling Mussolini's work as "the saviour of his country." Mr. Vivian gives an admirable description of Il Duce as he was when they first met, and later some gossip details about his personal characteristics. Thus we read: "Mussolini, like most successful modernists, has a good deal of mediævalism in his philosophy. When he was a small boy he came under the influence of a woman . . . shunned as a witch . . . imbibing all sorts of strange lore. . . . He is a fatalist, and derives many inspirations from astrology. . . . He also suffers from claustrophobia. 'I cannot bear to feel shut in,' he said. 'I have been eleven times in prison and can never shake off the feeling.'"

Mr. Vivian's recollections of Abyssinia date from thirty-six years ago, when he went to visit Menelik II., four years after the first battle of Adowa. "The Abyssinians," he says, "have always hated foreigners, and I heard hideous tales of their savage mutilations in 1896." He gives other instances of Abyssinian cruelty, especially in the treatment of criminals, including a gruesome story which I sincerely trust is unfounded, as, if true, it would reflect seriously on the present Emperor. On another point, however, the author tends to exculpate Abyssinia. "The talk about slavery," he says, "is exaggerated, though ancient institutions are slowly suppressed in barbarous lands. Slavery no doubt persists in Abyssinia, though

more inoffensive, more utterly remote from ideas of bloodshed and conquest, than the subject treated in "THE THEORY OF JAPANESE FLOWER-ARRANGEMENTS." By Josiah Gonder, F.R.I.B.A. With thirty-six Plates in Colour (Kobe: Thompson and Co.; London: Kegan Paul; 7s. 6d.). To those familiar with Japan and its social customs, this book will be full of fascination, and the colour-plates in particular are a charming feature. In this country the arranging of flowers is a domestic matter, and women do not take it very seriously. In Japan it is a fine art, bound up with traditional ceremonies. Moreover, we are told: "Far from being exclusively a female accomplishment, the art has been principally practised by men of culture, whose occupations have spared them leisure for æsthetic pursuits. Priests, philosophers, and men of rank . . . have been its most enthusiastic patrons and devotees."

During the past few months, we in London have had a direct link with the æsthetic side of the Far East in the great Exhibition at Burlington House. A delightful souvenir to those who have been able to visit it, and a revelation to those not so fortunate, is provided in a beautiful volume issued on the occasion—"CHINESE ART." An Introductory Handbook to Painting, Sculpture, Ceramics, Textiles, Bronzes and Minor Arts. By Roger Fry, Laurence Binyon, Osvald Sirén, Bernard Rackham, A. F. Kendrick, and W. W. Winkworth. With an Introduction by Mme. Quo Tai-Chi (wife of the Chinese Ambassador). With twenty-three Plates in Colour, and 62 Photographs (Batsford; 15s.). This work, it may be added, is a new and revised edition, largely re-illustrated, of the "Burlington Magazine Monograph I." With its authoritative letterpress and exquisite plates, it is far the most attractive book I have seen on the Exhibition closing to-day. [Continued on page 434.]





THE FRENCH FLEET PUTS TO SEA: RECONNAISSANCE SEAPLANES FLYING OVER A BATTLESHIP AS SHE WEIGHS ANCHOR AND SLOWLY STEAMS FROM HARBOUR.



BIG GUNS AND MASSIVE TURRETS OF THE FRENCH NAVY: THE DECK OF A BATTLESHIP MANNED FOR ADMIRAL'S INSPECTION.

#### THE FRENCH NAVY, A FORCE THAT IS INCREASING ITS POWER: SEAPLANES AND BATTLESHIPS.

The great colonial Empire of France includes possessions in Africa and Asia, in North and South America, and in the West Indies and the Pacific. In all, France has over 20,000 miles of coast-line to defend. For this purpose she has one of the great navies of the world; and it has been her policy in recent

years, while other countries have been adding to their naval armaments, to see that her navy does not fall behind in efficiency and modernity. At present France is engaged in a considerable programme of naval building, further details of which are given overleaf.

FROM THE PAINTINGS BY A. BRENET.





THE FRENCH FLEET IN HARBOUR: BATTLESHIPS AND CRUISERS AT ANCHOR; WITH LAUNCHES, PINNACES, AND SUPPLY BOATS BUSY ABOUT THEIR TASKS.



FURNISHING A FRENCH BATTLESHIP WITH WHAT SHE NEEDS FOR A CRUISE: A FLOATING CRANE PUTTING HEAVY SUPPLIES ABOARD.

#### THE FRENCH NAVY PREPARING TO PUT TO SEA: FIGHTING SHIPS TAKING SUPPLIES ABOARD IN HARBOUR.

The present international situation—in particular, the position in the Mediterranean—lends special interest at the moment to the attractive water-colours by A. Brenet given here and on the preceding page. France has now embarked on a programme of naval construction which will add immensely to the fighting force of her Navy. The "Dunkerque," a battleship of 26,500 tons, was launched last year, and a sister-ship, the "Strasbourg," is building. Until the "Dunkerque" is ready, France's most modern battleship will remain the "Lorraine," which was completed as long ago as 1916. In addition, a battleship of 35,000 tons was laid down at Brest in 1935, and a second ship

of the same type is to be laid down early in 1937. It has been stated officially that these ships are designed to form a homogeneous squadron with the "Dunkerque" and the "Strasbourg"—in which case they will form a quartette of extraordinary power. Unofficially it has been suggested that the newer ships will bear the names "France" and "Verdun." Attention has also been given in France to the replacement of old cruisers; with the result that a very successful type, of 7600 tons, was designed. "La Galissonnière" was the first of this class to be completed; the rest of the class, five other vessels, are expected to be completed before the end of this year.

FROM THE PAINTINGS BY A. BRENET.



# GAINSBOROUGHS LENT BY KING EDWARD VIII.: ADDITIONS TO THE EXHIBITION IN PARK LANE.



PRINCESS SOPHIA (1777-1848): FIFTH DAUGHTER OF KING GEORGE III. AND QUEEN CHARLOTTE.

King George III. had fifteen children by Queen Charlotte. Nine of them were sons. Of the daughters, Princess Sophia (1777-1848), who died unmarried, was the fifth. Her sisters were Charlotte, Queen of Württemberg; Augusta; Elizabeth, Princess of Hesse-Homburg; Mary, Duchess of Gloucester; and Amelia.



MRS. ROBINSON, THE ACTRESS, AS PERDITA: A SKETCH IN OIL FOR THE LIFE-SIZE PORTRAIT NOW IN THE WALLACE COLLECTION. (PAINTED IN 1781.)



PRINCE OCTAVIUS (1779-1783): THE EIGHTH SON OF KING GEORGE III. AND QUEEN CHARLOTTE.

King George III.'s sons were George, afterwards George IV.; Frederick, Duke of York; William, Duke of Clarence, afterwards William IV.; Edward, Duke of Kent; Ernest, Duke of Cumberland and King of Hanover; Augustus, Duke of Sussex; Adolphus, Duke of Cambridge; Octavius; and Alfred. King George III. was married on September 8, 1761.



PRINCE ADOLPHUS FREDERICK (1774-1850), AFTERWARDS FIRST DUKE OF CAMBRIDGE: THE SEVENTH SON OF KING GEORGE III.



PRINCE AUGUSTUS FREDERICK (1773-1843), AFTERWARDS DUKE OF SUSSEX: THE SIXTH SON OF KING GEORGE III.



PRINCESS ELIZABETH (1770-1840), AFTERWARDS PRINCESS OF HESSE-HOMBURG: THIRD DAUGHTER OF GEORGE III.



PRINCESS MARY (1776-1857), AFTERWARDS THE DUCHESS OF GLOUCESTER: THE FOURTH DAUGHTER OF KING GEORGE III.



GEORGE, PRINCE OF WALES (1762-1830), AFTERWARDS GEORGE IV.: THE ELDEST OF KING GEORGE III.'S SONS.

OUR readers will recall that we published in our issue of February 15 photographs of certain of the Gainsboroughs on exhibition in Sir Philip Sassoon's London house, 45, Park Lane, in aid of the Royal Northern Hospital. As we noted then, the Show, which continues until March 31, constitutes the finest display of the artist's works ever gathered together, and includes a number of pictures never before seen by the public. Now, further to add to the interest, his Majesty the King has lent the eight canvases here reproduced. Of the royal portraits, the catalogue states: "These portraits of the children of George III. and Queen Charlotte were painted by Gainsborough at Windsor Castle in September 1782 and exhibited in the Royal Academy in 1783. They were the property of Queen Charlotte and hung in her private rooms at Kew Palace. Later they were hung at Windsor in the room specially fitted for Queen Victoria's audience room." All, save the oval "Sophia," measure 22½ by 16½ inches. The "Mrs. Robinson" is 30 by 25 inches.

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# THE "DISCOVERY II'S" DRAMATIC RESCUE OF THE TRANS-ANTARCTIC FLYERS LOST ON THE POLAR ICE-BARRIER:



THE DRAMATIC RESCUE OF MR. LINCOLN ELLSWORTH AND MR. HOLLICK KENYON, THE TRANS-ANTARCTIC FLYERS, BY THE "DISCOVERY II."—HERE SEEN BEING POLED CLEAR OF A FLOE WHILE IN THE PACK-ICE: WITH ONE OF THE AIRPLANES SHE CARRIED.



A VIEW OF "LITTLE AMERICA," WITH ONLY MASTS AND POLES APPEARING ABOVE THE SNOW: A PHOTOGRAPH IN WHICH THE FIGURE ON THE LEFT IS STANDING BY THE HOLE WHICH LED TO THE UNDERGROUND DWELLING INHABITED BY ELLSWORTH AND KENTON WHILE AWAITING RESCUE.



MEMBERS OF THE "DISCOVERY II'S" PARTY EXAMINING THE HOLE IN THE SNOW WHICH LED TO THE UNDERGROUND DWELLING IN WHICH ELLSWORTH AND KENYON LIVED FOR SOME TIME: THE PLACE WHERE KENYON EMERGED AND WAS OBSERVED BY THE AIRPLANE SENT OUT FROM THE RESCUE SHIP.

## MR. ELLSWORTH, WHO HAD A SLIGHT COLD, AND MR. KENYON, WHO DRESSED NEATLY TO MEET HIS RESCUERS



"DISCOVERY II." MAKING HER WAY THROUGH ANTARCTIC WATERS TO EFFECT THE DRAMATIC RESCUE OF ELLSWORTH AND KENYON: A PASSAGE THROUGH PACK-ICE.



THE COOLHEADED TRANS-ANTARCTIC FLYERS AFTER THEIR RESCUE: MR. ELLSWORTH (LEFT), WHO HAD "CAUGHT A SLIGHT COLD"; AND MR. HOLLICK KENYON, WHO MET THE RESCUE PARTY LOOKING SPRUCELY CLAD AND WELL-GROOMED.

regular event. Kenyon was spreading on the table the good things dropped from the aeroplane—orange juice in tins, chocolate, and raisins. . . . The note from Sir Hubert Wilkins instructed him to march towards the sea to meet 'Discovery II's' party. Next day Kenyon went alone, and when three hours had passed and he had not returned, Mr. Ellsworth followed and met five of the 'Discovery II's' men. . . . He regaled them in the hut with bully beef, which they enjoyed, 'but not so much as I enjoyed a hot bath when I boarded the "Discovery II." ' Lieut. Douglas and Flying-Officer Maudslayi, who found the explorers, relate that Kenyon, when he met the rescue party, remarked: 'I say, it's awfully good of you to drop in on us like this.' Kenyon then said: 'Oh, I have cut. It was later that he took a melted.



THE RESCUE OF MR. ELLSWORTH: THE EXPLORER (CENTRE) WITH THE PARTY FROM THE "DISCOVERY II." AT "LITTLE AMERICA," WHERE HE WAS FOUND LIVING UNDERGROUND.



THE ARMEN WHO DISCOVERED THE LOST EXPLORERS: LIEUTENANT DOUGLAS (RIGHT) AND FLYING-OFFICER MAUDSLAY (OF THE R.A.F.) ABOUT TO GO UP TO EXAMINE ICE CONDITIONS FROM THE AIR BEFORE THE RESCUE

MR. LINCOLN ELLSWORTH and Mr. Hollick Kenyon set out from Dundee Island in November last to fly 2000 miles across the Antarctic to the Bay of Whales. Their wireless messages suddenly ceased and anxiety began to be felt for them. The Royal Research Ship "Discovery II," was sent out to search the Antarctic. In January messages were received that she had succeeded in finding the armens, under dramatic circumstances. An aeroplane from the ship flew to "Little America" (near the Bay of Whales), whereupon Kenyon emerged and a food parachute was dropped with letters. Kenyon then advanced and met the ship's party. The story of their rescue was recounted by "The Times" correspondent in Melbourne in the following words: "Describing his rescue, Mr. Ellsworth said he was sleeping, resting an injured foot, when Kenyon awakened him, saying laconically, 'Here's a note from Wilkins,' as if a mail delivery in the frozen Antarctic was a

(Continued opposite.)





SHOWING TWO OF THE FOUR POWER-GONDOLAS, WHICH DEVELOP 4200 H.P. AS AGAINST THE 2500 H.P. OF THE "GRAF ZEPPELIN"; A PORT-SIDE VIEW OF THE NEW AIRSHIP "L.Z. 129" IN ITS HANGAR AT FRIEDRICHSHAFEN.

## THE WORLD'S LARGEST AIRSHIP AS A "FLYING HOTEL" FOR A REGULAR TRANSATLANTIC SERVICE: WHICH WILL BE SEEN OVER LONDON THIS MONTH.



IN THE SPACIOUS PASSENGER QUARTERS OF THE NEW ZEPPELIN: A VIEW IN THE LOUNGE, WITH ITS LIGHT BUT COMFORTABLE FURNITURE, SHOWING A DECORATIVE WALL MAP OF ATLANTIC ROUTES.

## "HOTEL" FOR A REGULAR TRANSATLANTIC SERVICE: WHICH WILL BE SEEN OVER LONDON THIS MONTH.



HOW PASSENGERS IN THE AIRSHIP ARE ENABLED TO TAKE EXERCISE AND VIEW THE EARTH: THE PROMENADE, WITH ITS SLANTING WINDOWS, AS SEEN FROM THE INTERIOR OF THE LOUNGE.



COMFORTS OF AIR TRAVEL: ONE OF THE TWENTY-FIVE DOUBLE-BERTHED CABINS IN THE NEW ZEPPELIN "L.Z. 129" SUPPLIED WITH WASH-BASINS WITH HOT AND COLD WATER—SHOWING THE LIGHT LADDER TO THE UPPER BERTH.

IT was announced on March 3 that the new Zeppelin "L.Z. 129," now the largest airship in the world, would be launched on the 5th, weather permitting, from the gigantic hangar in which she has been built at Friedrichshafen, and would then make experimental trips over Germany and the surrounding country, followed by longer flights if these first tests proved successful. It was reported late on the same day that she would fly over London on or about March 17, before starting, on March 31, for the first of her regular Transatlantic flights to Brazil. Dr. Hugo Eckener, the veteran commander of the "Graf Zeppelin," appointed to command the new airship, is very anxious to make the trip to London. The "L.Z. 129" is 772 ft. long by 162 ft. in diameter and weighs 110 tons. The power consists of four motor gondolas developing 4200 h.p. (as against the 2500 h.p. of the "Graf Zeppelin") and she will

(Continued opposite.)



A "FLYING HOTEL": PART OF THE DINING-SALOON IN THE "L.Z. 129," AND THE PROMENADE, WITH VIEW—SHOWING THE MAINTENANCE OBSERVATORY.



AN IMPRESSIVE VIEW OF THE NEW AIRSHIP'S GIGANTIC PROPORTIONS: PART OF THE HUGE ENVELOPE (OF 7,000,000 CUBIC FEET CAPACITY) IN THE FRIEDRICHSHAFEN HANGAR, AND PEOPLE BELOW LOOKING LIKE MIDGETS IN COMPARISON.

baths, with showers, and an electric kitchen. The furniture and fittings in the new vessel are of the lightest possible structure. A "feather-weight" grand piano has been specially built for the lounge. Most of the tables have a hollow central leg, through which hot air will be passed, as one method of warming the saloon. The outer covering of the envelope is of cotton, stretched over a framework of duraluminium. Each of the four motor-gondolas, housing Diesel engines, can be reached by a mechanic during flight, by a narrow gangway, but the only man-carrying gondola is a small one



THE ONLY MAN-CARRYING GONDOLA ATTACHED TO THE "L.Z. 129," WHOSE PASSENGER QUARTERS ARE WITHIN THE HULL: THE SMALL CONTROL GONDOLA BENEATH THE PROW (FOR AN OFFICER AND OPERATING CREW) WITH LANDING-WHEEL BELOW.

beneath the prow for one officer in charge and the operating crew. An innovation is a keel under the tail of the airship, to increase stability, with a large pneumatic rubber wheel, fixed to the fore end, to absorb the shock of contact with the ground on landing. It was stated that, if her trials proved satisfactory, the airship would be transferred to the new airport at Frankfurt (illustrated in our issue of February 29), which would become her regular home station, while the vacated hangar at Friedrichshafen, in which the new airship was constructed, would be used for the building of a sister ship, "L.Z. 130."



SHOWING SOME OF THE DELICATE WALL DECORATIONS APPROPRIATE TO AN AERIAL VOYAGE: A CORNER OF THE DINING-SALON IN THE NEW ZEPPELIN "L.Z. 129" WITH A STEWARD STANDING AT THE DOOR OF HIS PANTRY.

have a speed of 84 m.p.h. The passengers' accommodation and the envelope's gas capacity—7,000,000 cubic ft.—are both double that of the "Graf Zeppelin," and the new vessel is faster by about 10 m.p.h. She carries fifty passengers, with a crew of forty. The total load, including gas, passengers, crew and freight, is 120 tons. The passengers' quarters are inside the hull instead of in a gondola, and are consequently four times as spacious. Two decks amidships are at the disposal of passengers. The upper deck contains a restaurant, or dining-saloon, seating fifty, a lounge, a writing- and reading-room, and long promenade decks. There are twenty-five cabins, each fitted with two berths, and supplied with hot and cold water. The pride of the new airship is the specially constructed and carefully guarded smoking-room, for in the "Graf Zeppelin" smoking is prohibited. Adjoining it is a bar. On the lower deck are

(Continued in centre.)



# THE CAMERA AS RECORDER: EVENTS AND PERSONALITIES OF THE WEEK.



ROME CELEBRATING ITALIAN VICTORIES IN ABYSSINIA ON THE 40TH ANNIVERSARY OF ADOWA: OPEN-AIR MASS AT THE ALTAR OF THE FATHERLAND ATTENDED BY THE KING OF ITALY AND SIGNOR MUSSOLINI (SEEN NEXT TO ONE ANOTHER IN THE GROUP ON THE LEFT); AND SIGNOR MUSSOLINI APPEARING BEFORE THE CROWD IN THE PIAZZA VENEZIA.

The national rejoicings for the Italian successes which ended with the capture of Amba Alaji (as recorded in an official communiqué of February 28) culminated in Rome on March 1. On this day Mass was celebrated on the Altar of the Fatherland for those who fell at Adowa forty years ago. The Mass, which was attended by King Victor Emmanuel and by Signor Mussolini, was celebrated with great pomp and ceremony. Troops were drawn up in the Piazza Venezia and officers and dignitaries were assembled on the steps leading up to the Altar. At the Elevation of the Host all the troops presented arms. A salvo was also fired from the Janiculum and a squadron of aeroplanes flew overhead. After the departure of the King a great demonstration was made outside the Palazzo Venezia, and eventually Signor Mussolini, who had been forced to appear six times on the central balcony, made a short speech. Photographs of the recent Italian operations will be found on pages 408 and 409.



THE BISHOP OF SALISBURY.

The translation of Dr. E. N. Lovett from the See of Portsmouth to that of Salisbury was announced on February 24. He was successively Vicar of St. Saviour's, Shanklin; Rector of Farnham; and Rector of Southampton. Archdeacon of Portsmouth. 1924-27.



A FRANCO-ANNAMESE PRESENTATION: THE LITTLE CROWN PRINCE OF ANNAM IN THE ARMS OF THE WIFE OF THE FRENCH RESIDENT.

The Annamese ceremony of "Kham Thang"—the official presentation of the baby Prince Bao-Lang, heir to the Annamese throne—took place at the Imperial Palace at Hué last month. The little Prince was born in January. He is seen here in the arms of Mme. Graffeuil, wife of the French Resident at the Annamese Court, who has the Emperor Bao-Dai on her left and the Empress on her right.



SIGNOR ANTONIO SCOTTI.

The famous opera baritone. Died February 28. Made his début at Covent Garden, 1899. Was most successful in Verdi's and Puccini's operas. Had equal success in New York; organising his own touring company in America, 1919. Celebrated for his rendering of Scarpia in "Tosca."



PROFESSOR PAVLOV.

Professor Pavlov, the famous Russian physiologist, died February 27; aged eighty-six. After studying in Russia and Germany, he became a Professor in Russia, 1897. Investigated circulation and digestion. His most brilliant theories concerned "conditioned reflexes." They suited Bolshevik ideology and gave him a privileged position under the Soviets.



THE GRAND DUCHESS CYRIL.

Married the Grand Duke Cyril, now head of the House of Romanov, in 1905. First cousin once removed of King Edward VIII. Died March 1; aged fifty-nine. She was the second daughter of H.R.H. the Duke of Edinburgh, who afterwards succeeded as Duke of Saxe-Coburg-Gotha. She was married first to Ernest Louis, Grand Duke of Hesse—a marriage dissolved in 1901.



DISPERSING RIOTERS BY SPRAYING THEM WITH PAINT: A DEVICE, EMPLOYED IN RUMANIA, WHICH AT ONCE HARASSES THE DISORDERLY AND IDENTIFIES THEM.

Science has come to the aid of the police of modern States and provided them with a number of devices for dispersing riotous crowds effectively, but not brutally. Tear gas is widely used in America; while in Germany a powerful jet of water has been tried. We illustrate here a novel weapon employed in Rumania. Liquid paint sprayed on rioters not only discourages them, but identifies them.



THE FATE OF "L'ATLANTIQUE" DECIDED AT LAST: THE BURNT-OUT LINER BEING TOWED FROM CHERBOURG TO BE BROKEN UP IN SCOTLAND.

After lying for three years at Cherbourg, the burnt liner "L'Atlantique" has been sold to a Glasgow firm of ship-breakers. It will be recalled that she was practically gutted by a fire which broke out on January 4, 1933, while she was in the Channel on her way from Bordeaux to Le Havre. She was one of the finest and largest ships under the French flag.





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## Chinese Treasures at the R.A.: Pottery; and a Monumental Jade.



A GROUP OF CHINESE POTTERY: (LEFT) A VASE WITH INCISED DECORATION AND COLOURED GLAZES, AND AN INSCRIPTION NAMING THE HUNG-WU PERIOD (1368-1398 A.D.) CUT ON THE BASE; (CENTRE) A PORCELAIN WINE JAR, WITH PEACOCK AND PEONIES OUTLINED IN THREADS OF CLAY AND FILLED IN WITH "THREE-COLOUR" GLAZES (c. 1500 A.D.—MING DYNASTY); AND (RIGHT) A STONEWARE VASE, WITH CARVED FLORAL SCROLLS UNDER AN OLIVE-GREEN GLAZE—"NORTHERN" CELADON WARE OF THE SUNG DYNASTY (960-1279 A.D.). (Left and Right) Lent by Oscar Raphael; (Centre) Lent by Sir Percival David, Bt.



A JADE BUFFALO, BROUGHT TO PEKING BY THE EMPEROR YUNG-LO IN 1422 A.D.—PERHAPS OF THE HAN DYNASTY (206 B.C.-220 A.D.): THE LARGEST JADE IN THE EXHIBITION, WEIGHING HALF A HUNDREDWEIGHT AND MEASURING 16 IN. LONG BY 6 IN. HIGH. (Lent by Oscar Raphael.)

On this page we give further examples in colour of objects shown in the Exhibition of Chinese Art, which ends to-day, March 7. The Sung dynasty vase on the right is the oldest of the three vessels shown in the upper illustration. Its olive-green glaze and floral designs carved under the glaze associate it with a type of porcelain—a member of the "celadon" group—made in the north of China. Many examples of this ware have been found in Korea, and some of them may well be Korean in origin. This vase is of particularly lovely proportions. Its catalogue number is 1338. The wine jar in the centre (catalogue number 1551) is a fine example of Ming "three-colour" porcelain. Mr. Leigh Ashton writes of this group in "Chinese Art": "The enamel is painted on the biscuit in small fields—it is in reality a lead silicate glaze

treated in an enamel technique—separated as a rule by small raised fillets outlining the design. The main colours used were yellow, aubergine, turquoise, dark blue, and green, white being employed by means of a colourless glaze put over the biscuit. The colours were, as a rule, not all employed together, and the class is known to the Chinese as *san ts'ai* (three-coloured)." The vase on the left bears an inscription naming the earliest period of the Ming dynasty. Its catalogue number is 1543. Below is shown a green jade buffalo, which used to form one of the Imperial treasures. It stood with a horse of black jade in a corridor of the Palace of Yung-lo, the third Emperor of the Ming dynasty, who in 1422 made Peking his capital. Its catalogue number at Burlington House is 480.—[FINLAY COLOUR.]





## QUASI-HISTORICAL CHARACTERS: GREAT FIGURES ON THE BORDERLAND OF HISTORY AND LEGEND.

No. 1.—HELEN OF TROY.

By LORD RAGLAN, author of "Jocasta's Crime, an Anthropological Study,"  
"The Science of Peace," and "If I Were Dictator."



We begin here an interesting series of studies, by Lord Raglan, dealing with celebrated personages of the past who hover on the borderland of history and legend. Most of them belong to the annals of the British Isles, but this opening essay is an exception. Helen of Troy, however, often figures in English literature. Lord Raglan treats the subject on anthropological lines which may possibly stimulate controversy in the world of scholarship. His further articles in the series will appear in later issues.

MR. G. K. CHESTERTON says somewhere that all myths are products of the imagination, and that nobody except a poet has any right to pass judgment upon a myth. Scientists in particular are warned off, on pain of his extreme displeasure. Now, in my view, Mr. Chesterton, in common with many other people, is completely at fault in his view both of myth and of poetry. That imagination is the chief requisite for a poet is a fallacy. Poets are people who deal with stock subjects—spring, roses, love's young dream, and so on—by means of stock phrases, stock metres, and stock rhymes. The finest poet is he who treats a stock theme in the finest way. To do this he must have a vast knowledge of poetry, a great command of language, and a highly trained ear. Without these imagination is useless, and with them it is to a great extent superfluous. The people who really need imagination are the great scientists, who have to invent new modes of expression for their new facts and new ideas.

But whereas the poet of civilisation must be to some extent original, though his originality consists merely in composing variations on old themes, the savage—that is to say, the illiterate—poet does not have to be original at all. The word "poet," as has often been pointed out, comes from the Greek, and means a "maker," or "doer." Now what did the early Greek poet make or do? He achieved—or, rather, was believed to achieve—certain results by the recitation of poems. He was, in fact, a magician, and his poems were charms or spells, intended and believed to ensure success in war or in love, to promote fertility, and to cure disease. Savage poets are not people who make poems, but people who own poems, usually by right of inheritance, and therefore know how to make them work. Additions or alterations may be made by accident or design, but the oldest magic is always the best, and a poet suspected of diverging from the canon would be liable to lose his practice, if not his life. Magical ritual consists of two inseparable halves, the action and the word, and the word is usually in verse, since verse is easier than prose both to remember and to recite. The poet, then, who is not always distinguishable from the priest, recites the poem, and at the same time the appropriate actions are performed, either by himself or others.

There is good reason to believe that the poems which formed the basis of the *Iliad* and the *Odyssey* were poems of this character; that is to say, that they were the verbal accompaniment to various forms of ritual, particularly ritual for ensuring victory in battle. The old belief that they are the original composition of a single blind poet, and were transmitted by a long succession of illiterate minstrels without the alteration of a single word, has become untenable since it has been shown, by Professor Gilbert Murray and others, that the poems are of diverse origin, and were considerably altered and added to during, and even after, the classical period. It is probable that the poems were collected and put together at Athens, and that this process was connected with the rise of the Athenian Empire and

the development of the Attic drama. This intensely religious drama, with its use of pan-Greek rather than Athenian themes, was quite possibly intended to do what to a great extent it did, and that was to make Athens the religious and literary capital of Greece.

Our knowledge of Helen of Troy is derived from two sources. The first is these religious poems and dramas, which may be compared to the poems of

A beautiful woman appeared, stroked the child, and foretold that she would become the most beautiful woman in Sparta, which duly came to pass. In Egypt, also according to Herodotus, Helen was worshipped as the Foreign Aphrodite, and a myth told how she had been taken from Paris by an Egyptian king, and later restored to Menelaus. At Rhodes she was worshipped as Helen of the Tree, and a myth told how she had been captured by the women of Rhodes and hanged from a tree. She was also worshipped at Therapnae.

She caused the appearance of light around ships (St. Elmo's, once St. Helen's, fire), and was identified with a star. She was also identified with the moon, and there are grounds for equating her name with that of Selene, the moon-goddess. She is the eponymous ancestress of the Hellenes, who are thus the people of Helen. When the light of history, then, shines upon Helen, we find her a full-fledged goddess, associated with marriage, trees, and the sky. How did a light-of-love come to be the Spartan goddess of marriage? Does a real woman ever become a goddess? These questions need an answer only if we believe Helen to have been a real woman. Let us examine her story.

She is the daughter of Tyndareus and Leda, or of Zeus, or of Nemesis, or of Oceanus and Tethys. She is the sister of the Heavenly Twins, and is hatched from an egg which also contains one or both of her brothers. As a girl she is carried off from Sparta by Theseus, but is rescued by her brothers while Theseus is on a visit to the Underworld. On her return she is wooed by all the greatest chiefs in Greece, who all happen to be bachelors, and

is married to Menelaus, by whom she has a daughter, Hermione, who is old enough to be betrothed before the Trojan War. Helen elopes with Paris, but while, according to one version of the story, she goes straight to Troy, according to others she has a series of adventures on the way, and in one she remains in Egypt, while her phantom goes to Troy. After the ten years' siege and the death of Paris, she marries Deiphobus, who is killed by Menelaus. She sets out with the latter, and they reach Sparta after adventures lasting eight years. They reign in splendour, and the story then fades out, except for one version, in which she is expelled by her stepson and flees to Rhodes. Throughout her long life—one scholar has calculated that at the beginning of the siege of Troy she must have been at least a hundred years old—she remains young and dazzlingly beautiful. The story which I have summarised is full of miracles, improbabilities, and inconsistencies. A simple way of dealing with it, and one that has been often adopted, is to select those incidents which seem most plausible and pleasing, and to assert that these form the original story and the rest are spurious additions. This is quite unjustifiable, not merely because we have no right thus to play fast and loose with our authorities, but because we know that the Greeks, as they became more civilised, took to rationalising and bowdlerising their myths, so that what is pleasing and plausible is more likely to be late than early.

What is alleged to be the most natural incident in the story is Helen's elopement, but, while such elopements are common in mythology, I can find no instance in authentic history, ancient or modern, in which a queen has eloped. My conclusion is that the name Helen, originally a royal title, was at an early stage transferred to an actress who took the part of the queen, whose office had been deified, in a ritual elopement which preceded a ritual battle. "The face that launched a thousand ships" was probably a mask worn at a ritual drama.



THE LEGEND OF HELEN IN EIGHTEENTH-CENTURY FRENCH ART: "THE LOVES OF PARIS AND HELEN," BY JACQUES LOUIS DAVID (1748-1825)—A PICTURE PAINTED IN 1788 AND NOW IN THE LOUVRE.



THE LEGEND OF HELEN IN FIFTEENTH-CENTURY ITALIAN ART: "THE RAPE OF HELEN," BY BENOZZO GOZZOLI (1420-1498), PAINTER OF THE FRESCOES IN THE CAMPO SANTO AT PISA—A PICTURE NOW IN THE NATIONAL GALLERY, LONDON.

Dante and Milton, and the second is actual cult, as it existed in historic times. The most important centre of the worship of Helen was at Sparta. There she was the goddess of marriage, and had a great festival at which the maidens rode in chariots to her temple, and wore lotus flowers in her honour. Herodotus tells how an ugly and deformed little girl was taken to the temple of Helen by her nurse.



# THE OLD BUDDHA.

BEING AN APPRECIATION OF  
**"THE LAST OF THE EMPRESSES":** By DANIELE VARÈ.\*  
 (PUBLISHED BY JOHN MURRAY.)

NO woman of the nineteenth century, not even Queen Victoria, exercised so potent an influence upon her country as the Dowager Empress of China, whom Mr. Varè calls by her clan name of Yehonala, and who was known to the world as Tzu-hsi. It was not, on the whole, an influence for good; indeed, in the opinion of many, it was disastrous to China, and precipitated most of the misfortunes which afflicted that country throughout the last century and led to the disruption which still continues. The Empress's power was exercised ruthlessly, often unscrupulously, and, when circumstances demanded, or seemed to demand, cruelly. Nevertheless, it was so potent, and so consistently maintained, that it is impossible to withhold admiration from the strength of character which lay behind it. For some fifty years this remarkable woman, though not the sovereign in the sense in which we understand the term, completely swayed the policy of her country, repeatedly overcoming obstacles which seemed to be insuperable, and escaping from perils which threatened to be fatal. According to her lights, which might, indeed, be called "ancient lights," she had the good of her country at heart, though she was also uncompromisingly jealous of her personal ascendancy. She was three times Regent of China, making puppets of the young Emperors whom she had forced upon the country, and even making one of them her prisoner, and, had she been allowed, her victim. She promoted a policy which led her country into foredoomed conflict with foreign Powers, and she was probably more hated and reviled by Western countries than any other ruler of her day. When she perceived that her policy had failed, she tried, with more elasticity than had ever been suspected in her, to change it. But it was then too late, and China's trials multiplied upon her, nor have they ever ceased to do so since. Tzu-hsi was indeed a link between antiquity and modernity, and Mr. Varè rightly styles her "the last of the Empresses," in the Old World sense of that title. "In this twilight of the Gods," he writes, "the figure of Yehonala stands out against the gathering darkness, like one bright star at sunset."

A descendant of an old Manchu family, which belonged to one of the famous Banner Corps, Yehonala came to the Court in 1852 as a concubine of the Emperor Hsien-feng. By her beauty and intelligence, to which all witnesses testify, she soon became the Emperor's favourite concubine, and her influence was determined once for all when she bore him an heir. She became the chief factor in the palace life, dominating the all-powerful caste of Court Eunuchs. In 1860, with the Seizure of the Envoys, came the first clash of China with the Foreign Devils, before whose advance Tzu-hsi fled with all the Court (not for the last time, as we shall see) to Jehol. China was forced to sign conventions with the foreign Powers, paying the terrible penalty of the destruction of the Summer Palace. Soon after, the Emperor died, and Tzu-hsi achieved her first great political victory by defeating the so-called Tsai-yuan conspiracy and securing the succession to her son, Tung-chih. Thus began her first Regency, during which, with the help of General Gordon and Li Hung-chang, she faced and subdued the formidable Tai-Ping rebellion. She kept great state, and maintained the Dragon Throne in all the fantastic splendour of immemorial magnificence and mystery. Despite her reputation for severity, she possessed an extraordinary personal charm, an abundant wit, and an inexhaustible vitality. Dr. E. J. Dillon wrote of her at this period: "A magnetic force seemed to go out of her, hypnotising her environment and making instruments of all who came within the radius of its operation."

And yet at this time she was guilty of two, and possibly three, of the most inhuman acts that have been charged against her. There seems to be little doubt that she connived at the moral depravities which caused the early death in 1875 of her son, Tung-chih, thereby securing to herself her second Regency. It is not certain, but it is more than probable, that she was responsible for the death of the Emperor's young widow, A-lu-te, and it is hardly questioned by historians of modern China that

she sent to her death (thereby becoming sole Regent) the Empress of the Eastern Palace, Tzu-an. Throughout her

career—true Oriental that she was—she was inexorable in removing obstacles to her designs and enemies to her person.

She was now an unchallengeable power in the land, and so she remained even after she "retired" upon the coming-of-age of the Emperor Kuang-hsu (who was her second appointee to the throne). It is difficult, but it is necessary, for Western minds to realise that the power which Tzu-hsi exercised in retirement for ten years was perfectly constitutional according to Chinese notions, and in no way inconsistent with the sovereignty of the reigning Emperor. It was, however, as extravagant in its cost as it was absolute in its sway, and Mr. Varè may be right in suggesting that it was responsible in no small measure for China's collapse in the Japanese War of 1894. This disaster was followed by what seemed to the Empress an even greater calamity for her country—namely, the sweeping and recklessly attempted reforms of the Emperor Kuang-hsu. Tzu-hsi's daring capture and imprisonment of the Emperor were the reply to this attempted revolution of Chinese civilisation, and in justice it must be admitted that the *coup d'état* was not altogether unprovoked, since the Empress's life was undoubtedly threatened by Kuang-hsu. The Emperor, as everybody knows, was closely confined and removed from all effective participation in State affairs; and there were many indications that, had it not been for the intervention of the Powers, he would have gone the same way as Tzu-an and A-lu-te.

Tzu-hsi's third Regency was marked by those violent disorders, and that fanatical war upon the foreigner, which are still fresh in public memory—the Boxer rising, the Siege of the Legations, and those insane decrees for the extermination of the Foreign Devils which could end only in the ruin of the old Chinese Empire. Doomed and frenetic though the Empress's policy was, she showed throughout these commotions a tigerish quality which her enemies could not fail to respect. Once more she retreated before the storm, moving her Court from place to place, but never relinquishing her authority. And when, after the restoration of peace, she returned unmolested to Peking in 1901, it was evident that she had resolved to devote her talents to a new policy of conciliation.

Not all her charm and skill, however, could repair the mischief which had been done, and when, on the death of Kuang-hsu, she passed to her final estate of Great Empress Mother, the China which she had ruled so long was gone for ever. She followed it to the Yellow Springs, dressed in the ceremonial Robes of Longevity, in her seventy-third year, and passed into legend, strong, indomitable, fierce, and yet fascinating. A new and troublous age, from which it has not yet emerged, began for China.

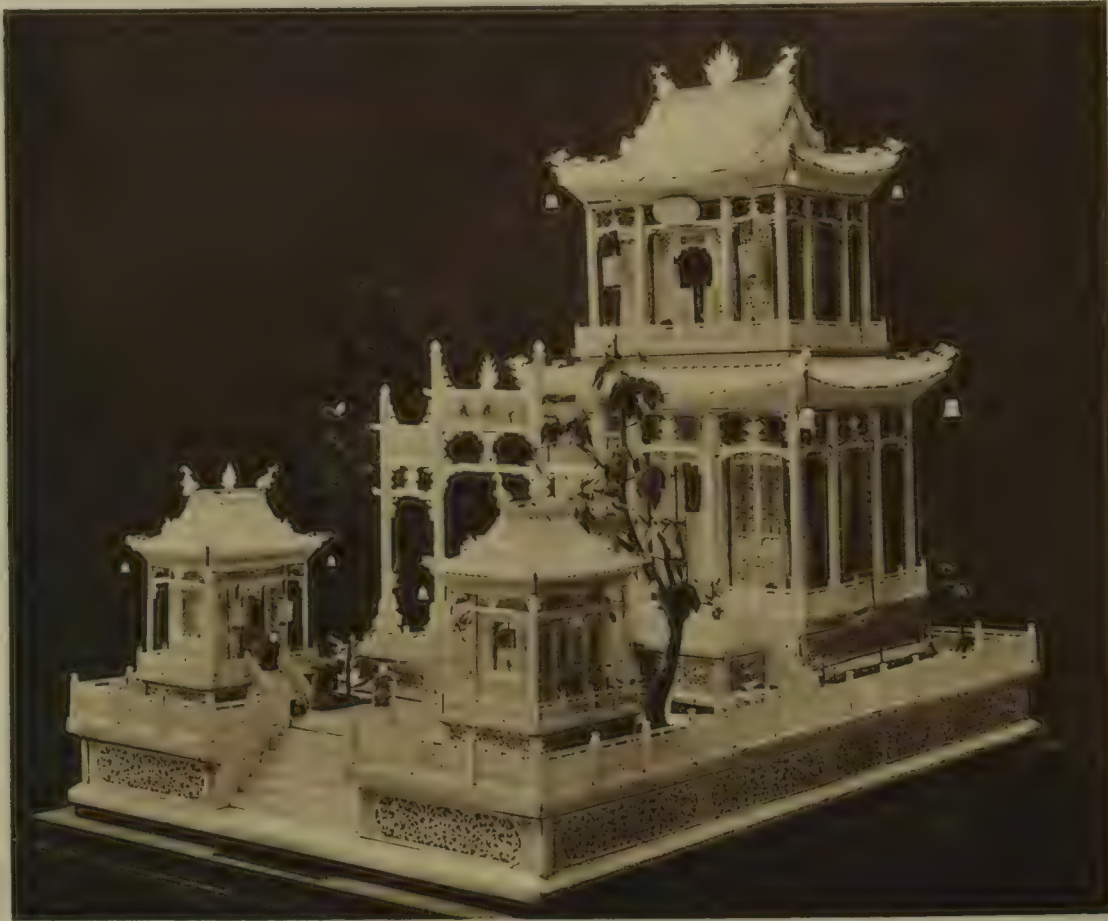
Mr. Varè has written an extremely interesting and penetrating study of this extraordinary woman. Having lived long in China, and having seen many of the events which he records, he is able to surround his central figure with the authentic atmosphere of the East, and his incidental descriptions of Chinese customs, scenes, politics, and Court life are among the most attractive parts of a highly entertaining volume. His achievement is the more remarkable inasmuch as he writes, and writes extremely well, in a language not his own. His book is at once history, romance, and kaleidoscope, and we prophesy for it a large and appreciative public. His final estimate of the Old Buddha is just and succinct.

"The old prophecy had been fulfilled: a warrior woman had ruled over the Manchus and brought them to their doom. She had been a daring, even a warlike ruler, but she had miscalculated the strength of the forces which she had to face. Hers was the responsibility for the delay in adapting the administration of the Empire to the changing times, but it was a responsibility which she shared with the greater part of her subjects, both Manchu and Chinese. Indeed, it was because she possessed the defects as well as the qualities of her people that her people loved her. She stood for the old philosophy, the old aloofness, the old disdain. When she died, the Old China went up in flames, like a Valhalla."



THE DOWAGER EMPRESS TZU-HSI: THE CHINESE RULER WHO FULFILLED THE OLD PROPHECY THAT A WARRIOR WOMAN SHOULD RULE OVER THE MANCHUS AND BRING THEM TO THEIR DOOM.

Reproduction from "The Last of the Empresses"; by Courtesy of the publishers, Messrs. John Murray.



A CHINESE PAVILION CARVED IN IVORY—POSSIBLY A REPLICA OF ONE IN THE GARDENS OF THE SUMMER PALACE AT PEKING: A CHEF-D'ŒUVRE OF INGENUITY AND PATIENT CRAFTSMANSHIP WHICH HAS BEEN CONSTITUTED THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM.

This ivory pavilion has been chosen as the Masterpiece of the Week not because it is a great work of art but as being an unusually fine example of the productions of an industry which was centred at Canton at the end of the eighteenth and the first half of the nineteenth century. The work of these Cantonese craftsmen is distinguished by a complicated technique of piercing and sawing to which the toughness of ivory is well suited—and above all by a patience which is typical of the East. This fairy-like building with its entrance gate and fish-pond, made somewhere about a hundred years ago, is probably a copy of one of the many garden pavilions in the Summer Palace at Peking.

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\* "The Last of the Empresses; and the Passing from the Old China to the New." By Daniele Varè. (John Murray; 15s.).



## AN AUCTION TEST OF GROWING POSTHUMOUS FAME: A DEVIS PORTRAIT.

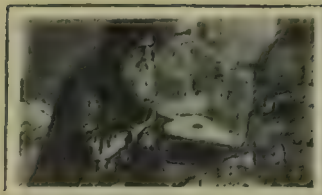


"JAMES ALEXANDER SIMPSON WHEN A BOY," BY ARTHUR WILLIAM DEVIS (1763-1822): A CHILD PORTRAIT OF GREAT CHARM, WHICH CAUSED MUCH INTEREST IN THE RESULT OF ITS DISPOSAL AT CHRISTIE'S.

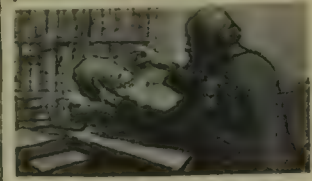
The inclusion of this painting in Christie's sale of pictures and drawings on March 6 aroused special interest, for during the present century the work of Arthur William Devis, and still more that of his father, Arthur Devis (1711-1787), have shown a remarkable appreciation in value. Arthur Devis the elder was mainly a painter of conversation pieces, and about four years ago one of his pictures, "The Love Song," fetched as much as £2415 at Christie's. He never joined the Royal Academy, but his son, A. W. Devis, was a frequent exhibitor. In his twentieth year the son was appointed draughtsman in an East Indian

for a voyage round the world, but the ship was wrecked. In Bengal he painted a picture of "Lord Cornwallis receiving Tippoo Sahib's sons as hostages." Returning to England in 1795, he made a considerable reputation both by historical pictures and portraits, but his life is said to have been "one of vicissitudes and difficulties." Two examples of his work are in the National Portrait Gallery. The above painting is regarded as one of the most delightful child portraits seen in the sale room for some time. Its subject, James Alexander Simpson, was in after life solicitor to the Foundling Hospital from 1852 to 1860.





## THE WORLD OF SCIENCE.



### "SPECIALISTS" AMONG LIZARDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MY recent visit to the Reptile House at the Gardens of the Zoological Society was made for the purpose of verifying certain points I now have under consideration in regard to the coloration of lizards and some aspects of their external structure. And I left with a well-filled notebook. But I must return yet again, for I spent so much time with the lizards that the rest had to be left. I started, in my survey, with the beautiful South American Tuberculated Iguanas recently added to the collection. They are certainly beautiful in so far as their coloration is concerned. But this, as in all other cases of coloration, has to be considered in relation to the creature's mode of life amid its natural surroundings; for these afford a clue to the probable meaning of the rather remarkable "ornamentation" displayed along the back and under the throat, as will be seen in the adjoining photograph.

Having regard to the fact that this iguana measures between 5 and 6 ft. in length and attains to a weight of 30 lb., it is rather surprising to find that it lives in the tops of trees, and everywhere, apparently, of such as grow along the banks of rivers. These riverside haunts are probably a matter of choice. For Mr. Napier Bell tells us that when navigating narrow creeks, where these creatures abound, he often encountered quite a shower of falling iguanas, so that a voyager along this route ran some danger of getting his neck broken, for a weight of 20 or 30 lb. falling from a height on to anyone immediately below would certainly cause serious, if not fatal, injury. This precipitate plunge into the water is apparently made only when they are seriously alarmed. Hence the need for living immediately over a deep stream.

Except jaguars, there can be no enemies that need be feared. And from these, probably, they are generally concealed by their vivid green coloration and the horny fringe which runs along the back, for this serves to confuse the contour of the body. When quite at ease, the large "dewlap" under the throat hangs down: but it casts a shadow. Accordingly, if slight occasion for alarm is given, it is drawn up and the shadow vanishes. But this dewlap plays an important part during the "courtship" season,

Whether a descent to the ground is made with any frequency is not known, for no close observations of its daily life have yet been made. But it certainly comes down during the breeding season to burrow deep horizontal tunnels in the sloping side of a bank, wherein, at the end of a "nursery-chamber," about two dozen eggs nearly two inches long are laid. By way of contrast let me take the Australian Moloch-lizard, or "Thorny-devil" (*Moloch horridus*), which shows, in a very convincing way, that the bodies of animals are shaped by the mode of life they have come to lead in the pursuit of food. We find this recorded sometimes in the form of the body as a whole, sometimes in special modifications of the limbs, teeth, or jaws, according to the special stresses and strains consequent on this mode of life, though these changes of form are age-long developments.

The Tuberculated Iguana just described lives, as I have said, in the tree-tops; but as yet no changes in its limbs have taken place, for the toes are still long and slender, as in the lizard

great use to their owners living on hot sand, for they would absorb the dew which falls at night. And by way of support for this suggestion we find a similar, but less exaggerated, development of spines in several other desert-haunting lizards, as, for example, in the African Zonure-lizards, and in the so-called "Horned-toads" (*Phrynosoma*) of the western half of the United States and Central America. In all these strange-looking



1. THE GREAT TUBERCULATED IGUANA LIZARD OF SOUTH AMERICA: A DWELLER IN THE TOPS OF TREES OVERHANGING DEEP STREAMS INTO WHICH IT PLUNGES WHEN ALARMED—CONSTITUTING A CONSIDERABLE DANGER TO TRAVELLERS PASSING BELOW, SINCE IT MAY WEIGH OVER 30 LB.!

Photograph by D. Seth-Smith.



2. AN ARBOREAL LIZARD WHICH, UNLIKE THE TUBERCULATED IGUANA, SHOWS CONSIDERABLE MODIFICATIONS TO THIS WAY OF LIFE: A CHAMELEON; SHOWING THE TOES ARRANGED IN "BUNDLES" FOR CLASPING BRANCHES, AND A TAIL THAT SERVES AS A FIFTH LIMB.

creatures the body is studded with large, pointed spines, those on the top of the head being especially large.

It would seem that these spines are the ultimate consequences of life in hot, desert country. I say "the ultimate consequences" advisedly, for there are other species of lizards which contrive to find a living in these arid surroundings, wherein the ordinary lizard-scales are still retained. They, presumably, are new-comers. The skink-lizards are

tribe generally. But the Moloch-lizard has evidently for long ages been a dweller on sandy deserts. The toes are all conspicuously short. But the greatest change in adjustment to this mode of life is seen in the transformation of most of the ordinary scales of the body into great spines, which are especially large on the top of the head

others which display in their scales various degrees of adjustment to a desert life. But these present so many remarkable features that they must have an essay to themselves.

There are no lizards living to-day which show any special modifications of the limbs for an aquatic life. But there are some species of monitors which spend the greater part of their lives in the water. Some of these are of large size, as in the case of the Lace-monitor (*Varanus varians*) at the "Zoo," which has a notoriously savage disposition and is quite strong enough to engage in "terrific fights" with an alligator which has to share its pool. In swimming, the hind-legs are pressed close to the body, which is propelled by the tail. There are two other aquatic lizards which have become famous—the great Komodo-dragon, which attains, when full grown, to a length of 20 ft., and the strange *Amblyrhynchus cristatus*, which Darwin found in large numbers in the Galapagos Islands. It comes ashore only to rest, as seals do. It feeds entirely on seaweed which can only be obtained by diving. It swims after the fashion of the monitor, by undulatory movements of the body and tail. In this case we have the incipient stages of special modifications due to the lizard's intensely aquatic life, for the tail is laterally compressed instead of round, as in all other lizards, and the teeth show modifications induced by its diet of seaweed.



3. THE AUSTRALIAN MOLOCH-LIZARD: AN ANIMAL COVERED WITH HORNY SPINES, WHICH NOT ONLY SERVE AS DEFENCES, BUT ABSORB WATER FROM THE DEW WHICH FALLS IN THE DESERTS AT NIGHT.

When a Moloch-lizard (*Moloch horridus*) was put into a saucer of water it was found that the lizard absorbed the water like blotting-paper! Such water-storage arrangements must be of the greatest value to an animal living in arid, sandy districts. In spite of its ferocious appearance, the Moloch-lizard is a harmless little animal.

Photograph by D. Seth-Smith.

for then it becomes greatly enlarged and is displayed before the female, as birds display their finery under like emotions. How and why this unwieldy creature came to haunt tree-tops one cannot say. But this surprising mode of life must be a comparatively recent development, because neither the feet nor the tail have yet become modified as an adjustment to an intensively arboreal life.

and back of the neck. They are generally regarded as a protective armature, and doubtless this is so. But it would seem that they have yet another function, for some years ago Dr. Willey happened to put a captive specimen into a saucer of water, when, to his amazement, the water was sucked up as if by a piece of blotting-paper! This hygroscopic property of these spines must be of





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## A PAGE FOR COLLECTORS.

### EACH TO HIS CHOICE IN CHAIRS.

By FRANK DAVIS.



TOWARDS the middle of the eighteenth century there descended upon the whole tribe of English cabinet-makers what I call a blight and others a semi-divine inspiration. There is no earthly reason why anyone should agree with me, so I will endeavour to present the facts objectively, and ask everyone to form their own judgment from the illustrations which accompany this article. It so happens that two sales at Sotheby's—one this week and one next—provide sufficient evidence. It is, however, only fair to make the proviso that a single piece of furniture was made not to be isolated, as it were, in a vacuum, but as part of a coherent scheme of decoration. An Eskimo squaw who is a beauty at home will not necessarily look her best transferred to Bond Street: so a chair which may harmonise well enough with a richly panelled room can appear hopelessly out of

craftsmanship—the latter are pretty well beyond reproach throughout the whole period. (No doubt, there were badly made pieces, but they have not survived the wear and tear of nearly two centuries—we have only the best upon which to form our judgment.)

I suggest—a more emphatic word would be out of place—that this graph of mine, as far as the years 1725-60 are concerned, reflects fairly accurately the

and that what is really important is form, balance, rhythm, plus comfort, for a chair that does not support the human carcass in a friendly manner is a curiosity rather than a piece of furniture. The piece in Fig. 1—quite typical of its decade—is easy to sit upon and easy to look at. Figs. 2 and 3 are at once more ponderous and more elaborate. People wanted change, as they always will, and the cabinet-maker's notion of change was something more difficult and presumably more expensive—that's business, that was—and for all the pains they took and the careful work they lavished on these and similar pieces I don't feel they improved upon the older fashion. One does not get a reorientation of taste much before the 1760's, which is probably the date of Fig. 4. I've just heard this chair called very ordinary, by which was meant not very rare—but at the moment we are not concerned with rarity, but with good clean design. The carving is still elaborate, but there are numerous minor refinements which are sufficient to make it a harbinger of a new point of view—e.g., the delicate curve of the arms and their supports, the much less exaggerated cabriole of the legs, and the whorl toes instead of the ball and claw.



1. A CHAIR IN THE ENGLISH TASTE OF THE THIRD DECADE OF THE EIGHTEENTH CENTURY: A FINE EXAMPLE OF THE CABINET-MAKER'S CRAFT IN WALNUT WHICH FIGURED IN A RECENT SALE AT SOTHEBY'S. (c. 1735.)

*Reproductions by Courtesy of Messrs Sotheby's.*

focus when seen in an auction-room. The point is worth emphasising, because it is by no means easy for most of us to see exactly how an individual piece was intended to appear against its background. A more obvious example of this difficulty is to be found in the case of fine eighteenth-century French furniture. Seen at the Wallace Collection or the average museum it seems bewilderingly over-ornamented and rich—put it where it belongs, in a room of the period, and it becomes almost sober and inevitable, a natural growth in luxurious surroundings.

Standards of taste are bound to be arbitrary, varying from decade to decade and from individual to individual, and one man's notions are as likely to be as wrong as another's, but if I could construct a barometer to show in the form of a graph the æsthetic pressure of the eighteenth century, the line would begin to descend somewhere about the year 1730, remain steady and rather low for twenty years, drop violently between 1750 and 1760—Chippendale published the "Director" in 1754—and then rise slowly, with only minor fluctuations, until it was high again from 1770 or so till about 1785, after which it would creep slowly downwards again. It can be deduced from this that to me Chippendale is by no means the demi-god orthodoxy would have us believe, but I would also remind you that I'm talking of standards of taste and not standards of



2. A CHAIR WHICH SEEMS TO YIELD EVIDENCE OF A DESIGNER'S SEARCH FOR NOVELTY ABOUT 1740: A PIECE IN WALNUT WHICH BREAKS AWAY FROM THE SIMPLER FORMS; WITH ELABORATE ORNAMENT.



4. A MAHOGANY CHAIR OF ABOUT 1760: A DESIGN WHEREIN THE STURDY QUALITIES OF THE WALNUT CHAIRS ILLUSTRATED ON THIS PAGE SEEM TO BE GIVING WAY TO DELICATE CURVES THAT SHOW THE INFLUENCE OF ROBERT ADAM.

In a different idiom we are up again to the standards of the earlier part of the century—the workmanship is that of the school of Chippendale, but the inspiration is surely that of the young Adam, only recently home from Dalmatia and Rome, and just embarking upon the career that was to change not only the outward aspect, but the household gods, of the London of George III.

It is hardly necessary to point out that the dates given to these various pieces are approximate. We all like to have tidy minds and it is annoying to have to confess that furniture-designers have not, in most cases, been sufficiently obliging to leave records behind them—and even when they have, as in the case of Chippendale, we can't be quite sure that he was not making pieces in, say, 1745 which he afterwards illustrated in his book. The work of painters, though more subtle, is far easier to follow chronologically—apart from changes in the fashion of clothes and hairdressing, a good painter cannot disguise his "handwriting." Can you fail to distinguish between a Gainsborough landscape of 1755 and one of 1765?—or between an early Corot and the work of his old age? You can subject the furniture man to a similar criticism—but in his case you have nothing like so much evidence: you can only compare his pieces with others—you have reason to believe are of such-and-such a date.



3. ANOTHER INGENUOUS VARIATION ON THE THEME OF CONVENTIONAL CHAIR-DESIGN, WHICH DATES FROM ABOUT 1740: AN EXAMPLE IN WALNUT FROM THE McDOWELL COLLECTION; RECENTLY AUCTIONED AT SOTHEBY'S.

taste of the times as shown by the chairs on this page. I often hear people say, "What fine carving!" or "What good colour!" as if that were all that mattered. I think both these virtues are incidentals,





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# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## FIXED INTEREST STOCKS OR "EQUITIES"?

THAT recent pause in stock market activity, accompanied by a general slight reaction in prices, was at once wholesome and opportune. At no time during the previous advance had there been any indication that an unwieldy speculative account was being built up. The amount of stock carried over in the Stock Exchange at the periodical settlements was always on a quite moderate scale as compared with the big commitments that in former days the House used to finance for the public. It is true that some people tell one that, though the account carried in the House was small, many operators were financing themselves with money borrowed from their banks, but such inquiries as I have been able to make indicate rather that this sort of business was on an almost negligible scale. Nevertheless, since speculation by the public, when it gets out of hand, is generally followed by disaster, and since steadiness in markets is evidently desirable in the interest of real investors, it is just as well that commitments should be kept within narrow limits by occasional reactions. Moreover, when these pauses come, they give stockbrokers and others who try to advise the public on investment problems time to think things over and look ahead.

## ARE INDUSTRIALS TOO HIGH?

Among the various causes that checked the upward course of stock market prices was a speech made by Mr. Keynes at the annual meeting of the National Mutual Life Assurance Society. Mr. Keynes has established a well-deserved reputation in the City as a financial prophet, and his utterances on this occasion were generally interpreted as meaning that industrial shares are too high. Hence, to a great extent, the reaction, though it was also assisted by other considerations, such as the evident determination of Labour leaders and others to see that the armament firms are not allowed to make too much out of the rearmament programme, and the uncomfortable aspect of affairs abroad, marked by events such as the Franco-Soviet pact and the epidemic of political assassination in Japan.

What Mr. Keynes actually said, however, was that industrial shares were too high relatively to expectations of further industrial activity, unless it were stimulated by the monetary policy for which he was pleading, and also relatively to the price of gilt-edged securities. The policy for which he was contending was a deliberate increase in the volume of money through the creation of Government securities of a kind that the banks can hold—namely, short-dated securities. He appears to believe that by means of this arrangement it is certain that the rate of interest on long-term Government securities can be reduced; in other words, that their prices will rise; and that this reduction in the long-term rate of interest will have the effect of stimulating industrial activity.

How far industrial activity really depends on the long-term rate of interest is a matter on which many business men do not agree with Mr. Keynes; a high price for industrial shares is, in some ways, a more wholesome stimulus; for it enables industry to finance itself by share issues at high premiums, so avoiding that increase in prior charges which creates an uncomfortable burden if and when the pace of activity is checked. And confidence in the continuance of opportunities for earning profits is so important a factor that, as was proved lately in America, no cheapness

of long-term money will quicken industry if this confidence is absent. But if Mr. Keynes is right, and the policy that he proposes is adopted, the consequent rise in Government securities will have the effect of promoting industrial activity. In that case, the recent height of industrial shares will have been justified in two ways—firstly, by the realisation of expectations of the continuance of growing profits, and secondly by the advance in gilt-edged stocks, which will have widened the gap between the rates to be earned by investment in the two classes of securities. In other words, if the yield on gilt-edged stocks comes down to  $2\frac{1}{2}$  per cent., industrial shares, even if only

the country's purchasing power, and a stimulus to general consumption and so to activity in industry and trade. But will such an increase in the volume of bank-money have the effect, apparently anticipated by Mr. Keynes, of raising the prices of Government securities? Against this possibility we have to set the considerable addition to gilt-edged securities that seems to be one of the certainties of the near future, and the shyness that investors have lately shown about subscribing to even the most unimpeachable issues that offer it less than 3 per cent. Fortunately for the Government, it possesses to an unusual degree the confidence of the investing and business classes—otherwise it is safe to say that some of the financial measures that it has lately adopted would have made the Consols market apprehensive and suspicious. An issue of £70 millions for the purpose of tithe redemption may be a fine piece of statesmanship, but the expectation that it will cost the Exchequer nothing is open to suspicion, and in any case it means so much addition to the outstanding debt at a time when the market has shown itself by no means eager for more.

## THE QUESTION OF DEBT CHARGE.

As to the rearmament programme, its financing by borrowing in time of peace is a new departure in this country's financial policy which can well be justified in present conditions, but it opens a door which may easily show the way to dangerous measures under a less prudent administration. The present Government has done so much for the country by relieving the burden of debt that a comparatively small addition to the debt charge can well be excused. But the rearmament programme by no means stands by itself. Measures for relieving the special areas, improving education, and promoting the health of the community are all going to cost money, and any addition to taxation would have a serious effect in checking recovery. All these measures will increase and extend purchasing power, as long as the money needed for them is not taken out of the pockets of taxpayers, and so are likely to promote industrial activity and the profits of industrial companies, especially of those which cater for the general consumer. But they do not seem to favour that rise in gilt-edged securities that Mr. Keynes desires to bring about.

If, then, the gilt-edged market seems likely to be stabilised at about its present level, one of the two influences that have drawn the prices of industrial shares upwards will be withdrawn. Industrial shares

have risen during the past three years partly because the quicker advance in gilt-edged stocks made them look, for a time, relatively cheap, and partly because the revival of the country's business activities made it safe to expect rising profits. Now, there seems to be a possibility that the rise in gilt-edged stocks has, at least for the time being, exhausted itself; so that the prospect of better profits and dividends is left alone to act as a lever for a further advance in industrials or as a cushion on which they may rest until higher dividends justify a resumption of the upward movement. Is this prospect strong enough to support the industrial market by itself? At present all the indications show that it has plenty of solid foundation behind it, and that the country's activities, firmly based on widely spread consuming power, have a long way to go before they have exhausted the possibilities of expansion.

## To Our Readers and Photographers at Home and Abroad.

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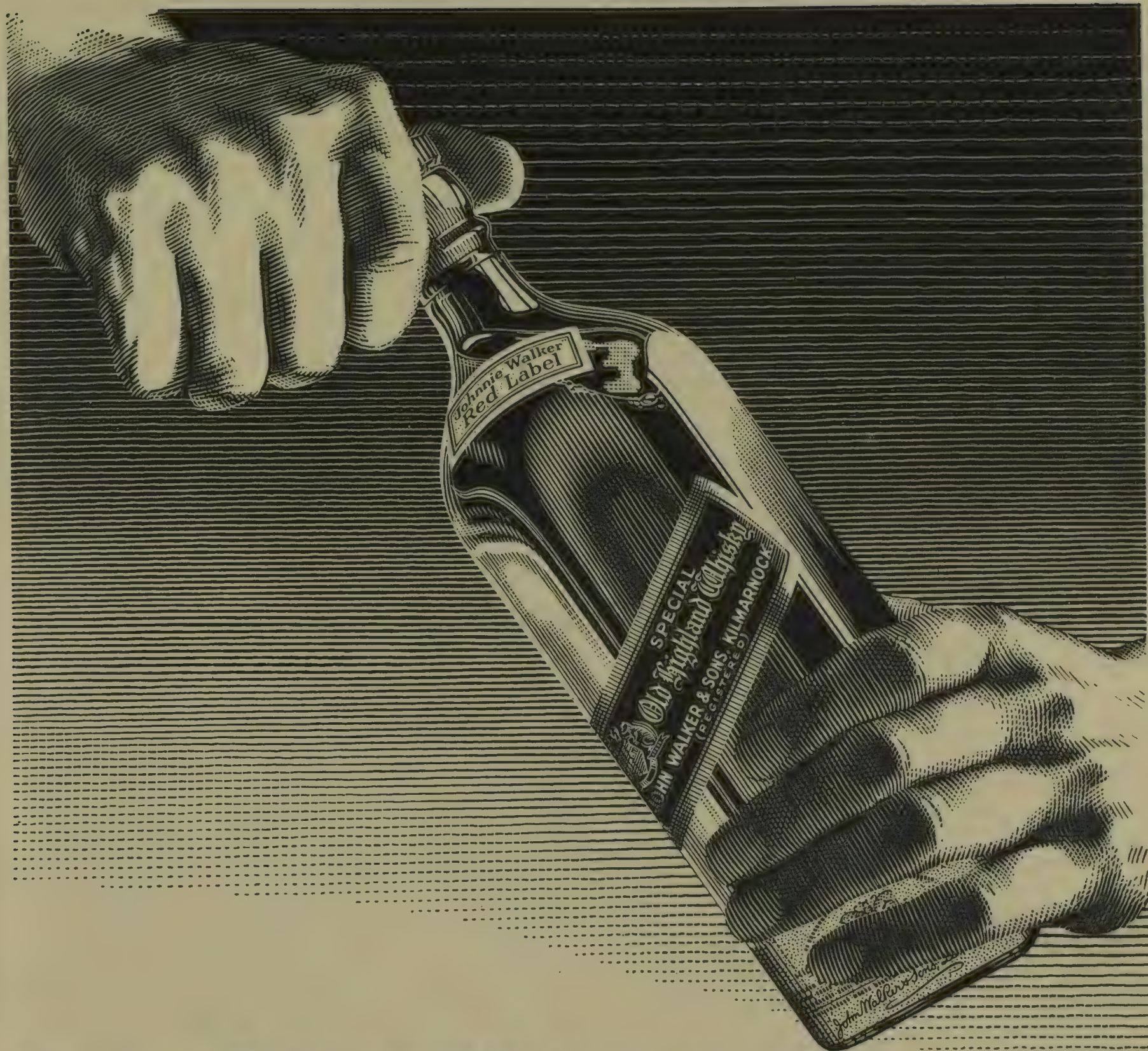
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yielding  $3\frac{1}{2}$  per cent., will look less dear; and if industrial improvement continues,  $3\frac{1}{2}$  per cent., with expectations of a better yield in future, will look less meagre.

## WILL MONEY BE MADE STILL CHEAPER?

At first sight, it seems that the policy suggested by Mr. Keynes will be followed, but whether its results will be in accordance with his anticipations time alone can show. It is generally expected that the big programme of rearmament, involving an expenditure of £280 millions or so, will in the first instance be financed by additions to the short-term floating debt; in other words, by the creation of securities of a kind that the banks like to hold. If the banks increase their investments by buying these new securities, the money that they lend to the Government, as it is expended, will come back to them in the form of deposits, and so will be an addition to





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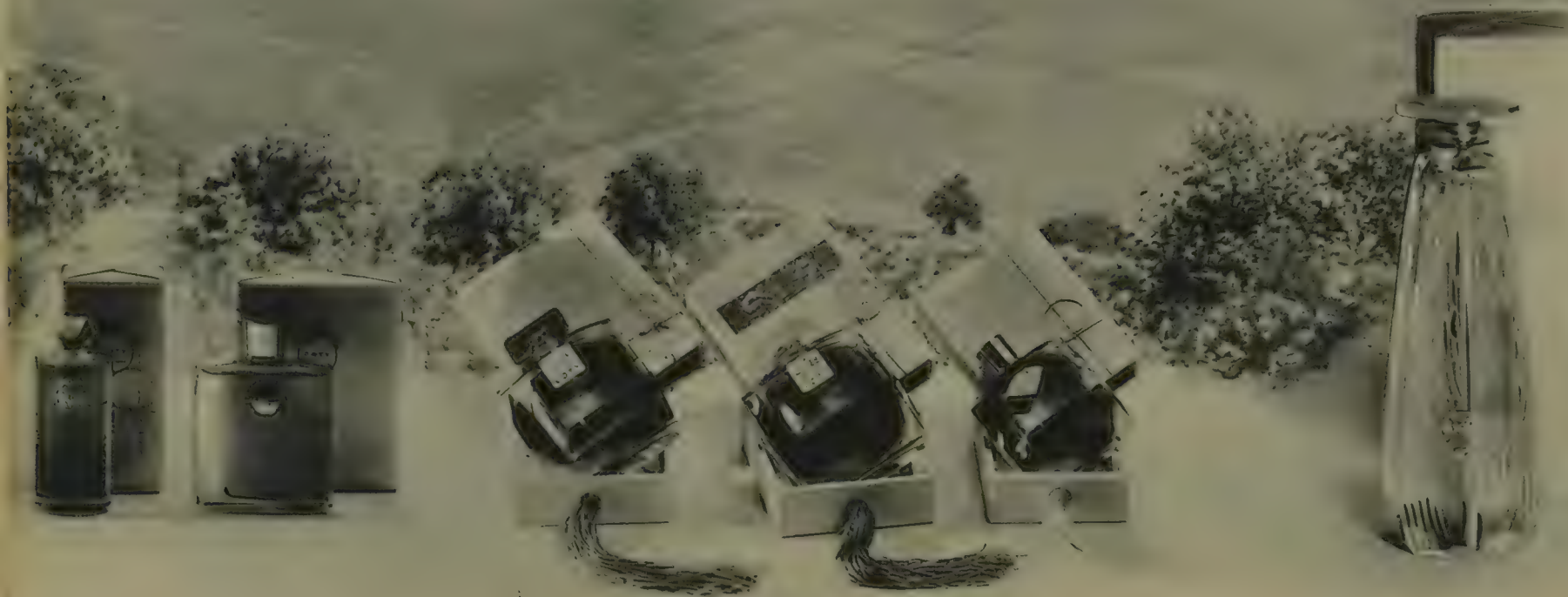


# Of Interest to Women.



Balzac wrote: "There is a certain movement of the skirt which deserves the Monthyon prize." Had he lived to-day he would have declared that this prize should be awarded to women who take thought for their complexion, poise, and figure in the Elizabeth Arden way. In her Salons at 25, Old Bond Street, there are wax and other baths that not only slim, but soothe the troublesome nerves that cause women to become unhealthily thin. Too much cannot be said about the facial treatments, particulars of which may be obtained from the brochure sent gratis and post free. Pride of place must assuredly be given to the Skin Food. It does indeed accomplish the work that its name implies. Eyes must receive the utmost consideration whenever possible during the day. The eye lotion (3s. 6d. a bottle) should be used. Men, as well as women, frankly declare that they derive great benefit from it, as it overcomes weariness caused by strain and concentration, while oculists frankly recommend it. The skin beneath the eyes and the lids should be freely anointed with the special eye cream, as it builds up the delicate tissues on this part of the face. The skin tonic is endowed with unique refreshing qualities, and overcomes the tendency of the nose to annex roseate hues when entering a heated room. At the end of the day the face is tired and weary, while the skin assumes a grey tint that is the reverse of becoming. These things will pass away if, when dressing for the evening, the aid of the Ardena Velva Masque Cream is sought. All that is necessary to do is to apply a film of it to the face, subsequently removing with warm water.

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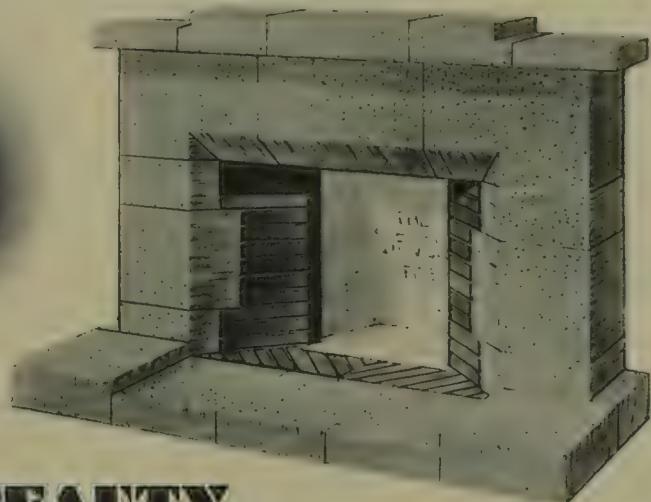
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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## CYPRUS—THE ISLE OF ROMANCE.

THE Mediterranean is rich in islands deeply tinged with romance, but few can vie in this respect with Cyprus, the Isle of Aphrodite, the Goddess of Love. It was here that Richard Cœur de Lion married his youthful bride, the fair Berengaria of Navarre. It was in Famagusta, "a sea-port town in Cyprus," that Shakespeare laid the plot of the tragic tale of "Othello, Moor of Venice"; and among its fortifications which remain is a tower known as Othello's Tower, held to be that tower in which Othello brought about Desdemona's end.

Cyprus is rich in history, for, at one time a seat of Mycenaean culture, it fell to conquest by Thothmes III. of Egypt in 1500 B.C. It next became an Assyrian protectorate, under Sargon II.; was conquered by Cambyses of Persia in 525 B.C., and later formed part of the Empire of Alexander the Great. It was made a Roman province; was ruled over by Byzantium, and was raided frequently by the Arabs. After belonging to Cœur de Lion, the Knights Templars, and the Lusignans, Cyprus fell into Turkish hands, and so remained until Britain, by treaty with Turkey, assumed its occupation in 1878, and annexed the island on the outbreak of war in 1914.

It is only since then that it has been found possible to develop Cyprus as a holiday resort in the modern sense, and to-day, with frequent communication by sea, *via* Genoa, Venice, Athens, Constantinople, or Port Said, and comfortable accommodation at a moderate price in such centres as Nicosia, Famagusta, Larnaca, Limassol, and Troödos, there is every reason why Cyprus should attract visitors from this country who are anxious to spend a pleasant holiday somewhere off the beaten track. The winter and spring climate is one that is sunny and bracing, and these are good seasons for a visit to the island; but at Troödos, 6000 ft. up amongst

the pine-clad slopes of the mountains, life is very pleasant during the summer.

Of the various resorts Cyprus has to offer, Nicosia comes first, not only as the island's capital and chief centre of population, but on account of its advantages of situation, being placed so centrally as to render it a most convenient base for viewing the island as a whole. Nicosia is thirty-seven miles from Famagusta (which is a port of call for the Cyprus-Egypt mail steamer), and is connected with it by rail; twenty-six miles from Larnaca and fifty-four from Limassol, the two other well-known ports in Cyprus. The roads between are good for motoring, whilst it is a few hours' journey only by rail to Evrychou, and thence by motor-car to Troödos. Nicosia is quite an imposing walled city, with eleven bastions and

Orthodox Cathedral are outstanding, and at almost every turn in its narrow streets there is something to remind one of the city's stirring past.

It seems almost an anachronism to mention that



A TYPICAL SCENE IN THE HILLS OF CYPRUS: KAKOPETRIA, A HILL-VILLAGE ON THE ROAD TO TROÖDOS. Photographs by Courtesy of the Government of Cyprus Information Office.



IN NICOSIA, A CITY WHICH FORMS A CONVENIENT CENTRE FOR SEEING CYPRUS: A PHOTOGRAPH TAKEN LOOKING TOWARDS THE CHARMING RESIDENTIAL QUARTER.

many fine mediæval monuments, among which are the tombs of the Crusaders in the Armenian Church. The Arab Achmed Mosque, the great Mosque of St. Sophia (formerly the Latin Cathedral), and the

Nicosia has race-meetings in the spring and autumn, a golf-course (there is golf, too, at Famagusta and Limassol), and tennis, whilst some sixteen miles distant, on the north coast, at Kyrenia, there is good bathing, from sandy beaches. Kyrenia has an old twelfth-century castle guarding its harbour, another on the heights above, and four miles to the east of it is a wonderful old Premonstratensian Abbey, said to be one of the finest examples of Gothic architecture in the Levant. In Limassol is the Chapel in which Richard Cœur de Lion is said to have been married. Situated between the site of the Phœnician city of Amathus and the tower of Colossi, once the headquarters of the Knights Hospitallers, Larnaca is on or near the site of the ancient Chittim of the Old Testament. Famagusta, apart from its attraction of Desdemona's Tower, retains its mediæval walls. Near it are the ruins of Constantia and its huge Roman Forum. At Kouklia is the site of the Temple of Aphrodite, which every visitor to Cyprus should see.



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## MAN AND SATYR

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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MR. GEORGE E. T. EYSTON is determined to be the holder of more road speed records than any other motorist. Moreover, he is not content with his own previous twenty-four hours' performance at the Salt Lake, Utah. He and Albert

record for a kilometre and a mile with a flying start for C.I.-engined cars. On testing the car on the sands on Feb. 23 it was discovered that the back-axle final-drive ratio was too high to enable the car to accelerate to the speed desired in the run available at either end of the measured course. So he telephoned me not to come down to Pendine as he had to make this alteration to the car, and that he had decided to postpone his effort until the autumn, when he hoped that Pendine Sands and the tide conditions would permit of another attempt being made. A few days previous to this visit to Pendine, Denley and Eyston set up new records for heavy oil-using motors on the A.E.C. compression-ignition-engined saloon, covering 2279 miles in the twenty-four hours, a feather in the cap for Wakefield patent Castrol A.A. oil, which lubricated this engine on its strenuous run. This was made at the track at Montlhéry, near Paris, and at the same time twelve long-distance records for Diesel cars were established. Both Denley and Eyston stated that the float-on-air pneumatic cushions made the ride free from any discomfort to the driver by absorbing the vibration.

I have received three beautiful catalogues, issued by the Alvis Car and Engineering Company, dealing with all models of the 3½-litre "Crested Eagle" and "Speed Twenty" types. These contain illustrations of a very high order, as well as explanatory diagrams and well-expressed details in the letterpress concerning these cars.

In the ordinary way, one does not write about these price lists, but in this case they are art volumes instead of mere information. A novel feature also is the inclusion of dimensions and seating-plan beneath each illustration of the complete car. Nowadays everybody knows that Alvis cars are high-class motors, but in any car, unless the seating-room fits the passengers, comfort is wanting. From these catalogues the would-be buyer can see that ample space is provided, and where too much room is figured for slight and small folk, the cushions and upholstery can be altered to fit the individual wants, for the measurements are all stated. How popular the Alvis is is shown by the number of cars of this make entered for various competitions, rallies, and club meetings where both coachwork and performance are awarded prizes.

The R.A.C. Rally, by the way, has closed its list with 317 cars entered, of which 166 have open touring bodies and 151 closed coachwork. Evidently the open touring body is coming into greater favour for these events, due, possibly, to the better driving view afforded the man at the wheel. This is important

[Continued overleaf.]

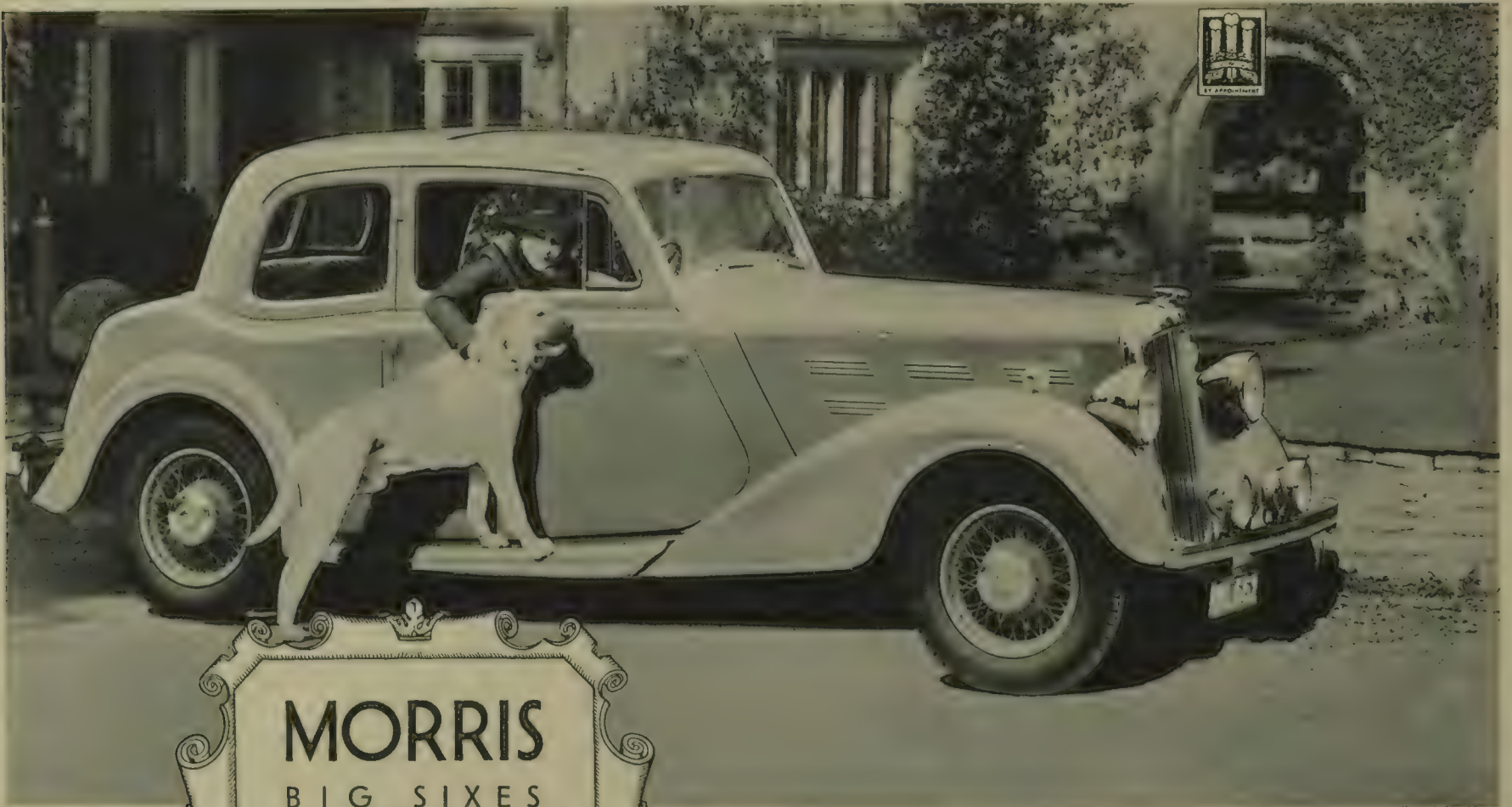


VISITING ENGLAND'S HISTORIC SITES BY CAR: A 1936 ROVER "FOURTEEN" (A SIX-CYLINDER SPORTS SALOON) OUTSIDE THE GATES OF HAMPTON COURT PALACE.

Denley, and possibly Flt.-Lieut. Chris S. Staniland, are again proceeding to that spot in April in the hope of bettering their previous efforts, records as they are. This racing car of Eyston's, which he has called the "Flying Spray"—due to the sand it kicks up as it careers along at high speeds—was recently fitted with a twelve-cylinder V-type 17-litre compression-ignition oil-engine, in place of its 21-litre Rolls-Royce motor, on which it created its Salt Lake records last year—twenty-four hours at 140.5 m.p.h. Eyston tried the car so fitted on Pendine Sands, Carmarthenshire, with the idea of putting up a new speed



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## THE WORLD OF MUSIC.

### BEECHAM AND BEETHOVEN.

THE last of the Royal Philharmonic Society's concerts was notable for the fine performance of Beethoven's Symphony No. 4 in B flat, under Sir Thomas Beecham, in which the astonishing freshness and vitality of this music was revealed in all its splendour. There was a time when Sir Thomas did not appear at his best, in my opinion, in Beethoven's symphonies, but that time has now passed, for Sir Thomas has developed wonderfully in recent years, adding to his original great natural gifts a more assured musicianship and a far more vital sense of rhythmic structure. Only in one respect could one have made any serious criticism of this exhilarating performance, and that would be in respect of the tempo of the last movement, in which Beethoven, as if aware of the temptation the astonishing verve of this movement sets before the conductor, has marked the tempo as "*Allegro, but not too much.*" The pace at which Sir Thomas took it was certainly thrilling, but it was the sort of thrill we get when we watch a daring trapeze act, expecting to see the performers break their necks. Certainly the accuracy and cleanness of the orchestra was remarkable, given the pace, for most of the time, but there was an occasional blurring and always a sense of risk. I think that in performance, a conductor of such magnetic personality as Sir Thomas would do well if he took such a movement a shade slower at the concert than he has been taking it at rehearsal. He need never fear that his performances will ever be dull, so he can afford to do what few conductors can afford—concentrate on securing a more massive effect without any danger of stodginess.

The Schubert Symphony No. 6

in C is an early work, written when the composer was only about twenty years old. It is not specially interesting, but it has great charm, and the last movement, *allegro moderato*, is particularly attractive in its blend of Viennese lyricism and Italian piquancy. It is, perhaps, more reminiscent of Rossini, who had a great

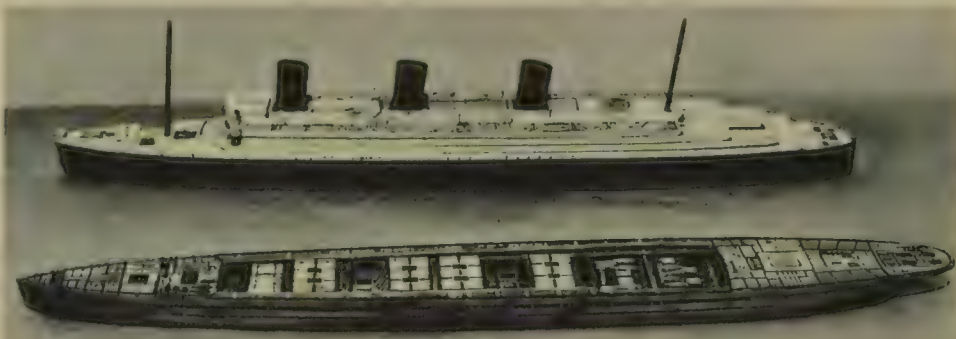
vogue in Vienna in Schubert's days, than anything else Schubert ever wrote. Mr. William Walton's well-known Concerto for the Viola was splendidly played by Mr. William Primrose, whose technique is exceptionally good, his bowing being remarkable for its freedom.

W. J. TURNER.



A NOVEL MODEL OF THE "QUEEN MARY" DEVISED BY OUR SPECIAL ARTIST, MR. G. H. DAVIS, AND COMPOSED OF SUPERIMPOSED LAYERS, EACH LAYER REPRESENTING A SEPARATE DECK: THE MODEL TAKEN TO PIECES; SHOWING THE SUCCESSION OF DECK-PLANS.

A novel model of the "Queen Mary" has been invented and worked out by our special artist, Mr. G. H. Davis, who painted for us the coloured four-page panorama of the "Queen Mary" in our last issue. It is ten inches long, and gives an accurate plan of each of the great vessel's decks. On the deck-plans are given details of all the state-rooms, cabins, saloons, kitchens, cargo spaces, and machinery and other features. It is being manufactured in quantities for sale to the public.



THE SECTIONAL "QUEEN MARY" MODEL INVENTED BY OUR SPECIAL ARTIST, MR. G. H. DAVIS: THE ABOVE-WATER PORTION OF THE MODEL AS IT APPEARS WHEN PUT TOGETHER (ABOVE); AND THE UNDER-WATER SECTION, SHOWING THE SHIP'S BOILERS AND TURBINES, AND (FORWARD OF THE BOILERS) THE GARAGE SPACE FOR CARS.

### THE CHRONICLE OF THE CAR.

(Continued from Page 430.)

in the final eliminating tests, where the car has to be reversed and no time lost in the manoeuvring. The numbers starting from each of the nine controls are: London 76, Bristol 61, Buxton 35, Leamington 34, Yarmouth 31, Blackpool 24, Glasgow 21, Harrogate 20, and Newcastle-on-Tyne 15.

The Racing Committee of the Brooklands Automobile Racing Club have decided that in future women drivers shall be permitted to compete at all B.A.R.C. race meetings on exactly the same footing as men. This announcement is of particular interest, because the Brooklands Automobile Racing Club was the first club of national importance to permit women drivers to race. So far back as 1908 a ladies' race took place at a B.A.R.C. meeting. During the last six years they have been encouraged to compete at B.A.R.C. meetings, first in races confined to women,

and later on they were allowed to enter in some of the events held on the Outside Circuit along with men competitors. The next stage was to permit them to drive once a year in a mountain race specially organised for them. The decision, therefore, to permit them to compete on equal terms with men in all races organised by this Club has not been arrived at hastily, but is the result of a consistent policy which has been carried out during the past six years. This decision means that the track authorities will no longer recognise any special women's records, but it will not debar women from setting up records in the recognised classes at Brooklands in competition with men.



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## BOOKS OF THE DAY.—(Continued from page 404.)

Not only the art of China, but every other aspect of her national life, is set forth and interpreted by a Chinese writer with a wonderful command of English, in "MY COUNTRY AND MY PEOPLE." By Lin Yutang. Illustrated (Heinemann; 15s.). In his admirable chapter on the artistic life the author says: "I think of all phases of the Chinese civilisation, Chinese art alone will make any lasting contribution to the culture of the world." Chinese philosophy and social organisation, he thinks, are unsuited to the West. He draws a contrast between the bustling Japanese and his own placid and contemplative compatriots. He lays great stress on the strength and continuity of the Chinese family system. "Manchuria," he writes, "will remain Chinese in spite of all Japanese machinations; the political order may be changed, and rulers may come and rulers may go, but the Chinese families will remain Chinese families."

As to politics, the author declares: "The 'yellow peril' can come from Japan, but not from China. . . . The propaganda of the Japanese militarist clique, that says a nation should aggrandise itself in order to bring 'peace and harmony' to Asia, or even to the world, can have no appeal to the Chinese." Mr. Yutang ascribes China's troubles to the "octopus militarism" and the "present government by Face, Fate and Favour." He says further: "Take off from

the people the incubus of official privilege and corruption, and the people of China will take care of themselves." I have picked out only a few salient points from the book, but it seems to me to deserve full and careful reading. In the opinion of Pearl S. Buck, who writes the Introduction, "it is the truest, the most profound, the most complete, the most important book yet written about China."

Oriental militarism in its most appalling form, as manifested in the Mongol conquest of the twelfth century, is recalled in a new study of the founder of the Mongol Empire, namely, "GENGHIS KHAN." By Ralph Fox. With eight Illustrations and two Maps (Lane; 12s. 6d.). The conqueror's real name was Temujin, and he won for himself the Imperial title of Chingis-Khan. His conquests, it appears, had their constructive side, and among other things the Mongols restored the unity of China. The author claims that his book is the only one in English based on a study of original sources, and he points out that the story is not without its bearing on Far Eastern affairs to-day. "The one Asiatic country," he writes, "which the children of Chingis failed to conquer, Japan, is seeking to re-establish the Pan-Asiatic empire over which the Mongols once ruled. In that attempt the Mongol people must play a key part. . . . Interest in their past is re-awakened and has a new significance." Now that a new cloud gathers on the Eastern horizon, our thoughts revert to the storms of long ago. C. E. B.

## THE PLAYHOUSES.

## "PRIDE AND PREJUDICE," AT THE ST. JAMES'S.

MISS HELEN JEROME has made such a delightful adaptation of the Jane Austen classic that even the most ardent "Jane-ite" will not quarrel with the liberties she has taken with her author. The atmosphere of the period is finely caught, and the love-story of the three sisters makes a charming comedy. Miss Jerome's own interpolations blend perfectly with the incisive wit and shrewd comments of the original. Miss Celia Johnson gives a fine performance as Elizabeth, the only one of the sisters with enough strength of character to fight the arrogance of wealth and position. Her fight with, and eventual subjugation of, the proud Mr. Darcy (splendidly played by Mr. Hugh Williams, who contrives to hint at the generous nature hidden beneath a cold exterior) provides just sufficient drama to hold this gentle comedy together. As the submissive Jane, pining for love of the warm-hearted but easily swayed Mr. Bingley (Mr. John Teed), Miss Dorothy Hyson is wholly admirable. Miss Leueen Macgrath is equally good as the flighty Lydia. Mr. Athole Stewart gives a convincing portrait of Mr. Bennet, rather more garrulous than in the novel; the man's good nature is always apparent, despite his show of severity. Miss Barbara Everest adds yet another triumph to her series of eccentric characters. Her portrayal of the feather-brained yet likable Mrs. Bennet is a magnificent piece of comedy. The décor by Mr. Rex Whistler is altogether charming.

## "PROMISE," AT THE SHAFTESBURY.

This latest play by the veteran French dramatist, M. Henri Bernstein, was rapturously received by the first-night audience, though critical opinion is sharply divided as to its merits. The production, admirable in other respects, lacks pace; some of the pauses were so lengthy that one expected the voice of the prompter to come to the help of the players. Though the characters lack flesh and blood, and the theme is too Continental in its outlook to appeal greatly to English audiences, the acting is perfection, and much of whatever success the play achieves will be due to the actors. Mme. Delbar, twice married, is middle-aged and flighty; she loves her younger daughter, by her second husband, but dislikes her elder; presumably for the reason that she takes the girl's aloofness and restraint as criticism of her own flirtatiousness. Thierry Keller (Mr. Robert Harris) is engaged to the younger daughter (Miss Ann Todd), but, chance causing him to sup alone with the elder (Miss Edna Best), he realises that it is her he really loves. There is a powerful scene when he confesses his change of heart, and Miss Madge Titheradge, as the mother, attacks him with white-hot passion. Her anger at the slighting of her favourite daughter is really frightening, so that the two, unrepentant, steal away together. There is a fine touch in the atmosphere of the third Act, six months later. The storm has blown over. They are all on friendly terms again. The young couple are happily married and looking forward hopefully to the future. The jilted girl is content at the prospect of capturing a millionaire husband, and the dull father (Mr. Ralph Richardson) is thankful at having discovered a diet that spares him agonies of indigestion.

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We have received from Messrs. Raphael Tuck and Sons a copy of their edition of "Queen Mary's Message to the Nation." This is, of course, her Majesty's message of thanks to the people of the Nation and Empire on the sorrowful occasion of the death of King George V. This gracious and moving document is being reproduced, with a facsimile signature of her Majesty, within a border by Mr. Frank O. Salisbury. The border design, which is of an allegorical character, has been generously presented by the artist, while the entire proceeds realised by the sale of the "Message" will be given to Queen Mary's Hospital, Stratford, E.15. The "Message" is issued at the prices of 1s., 2s. 6d., and 5s.



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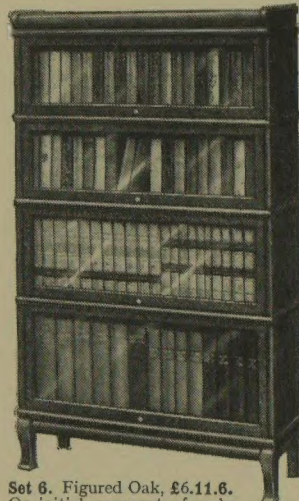
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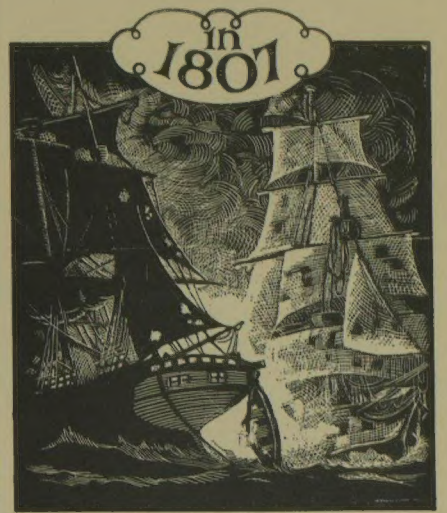
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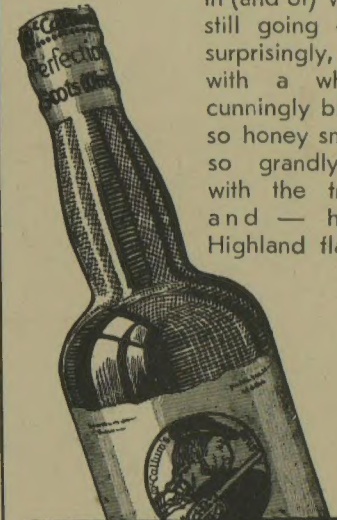
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